

CAPITAL 194 THE SOUNDS OF 261 LBC LONDON

April 1977  
25p

# RADIO GUIDE

## COUNTRY

Dennis Weaver  
writes  
exclusively  
about his  
kind of  
music

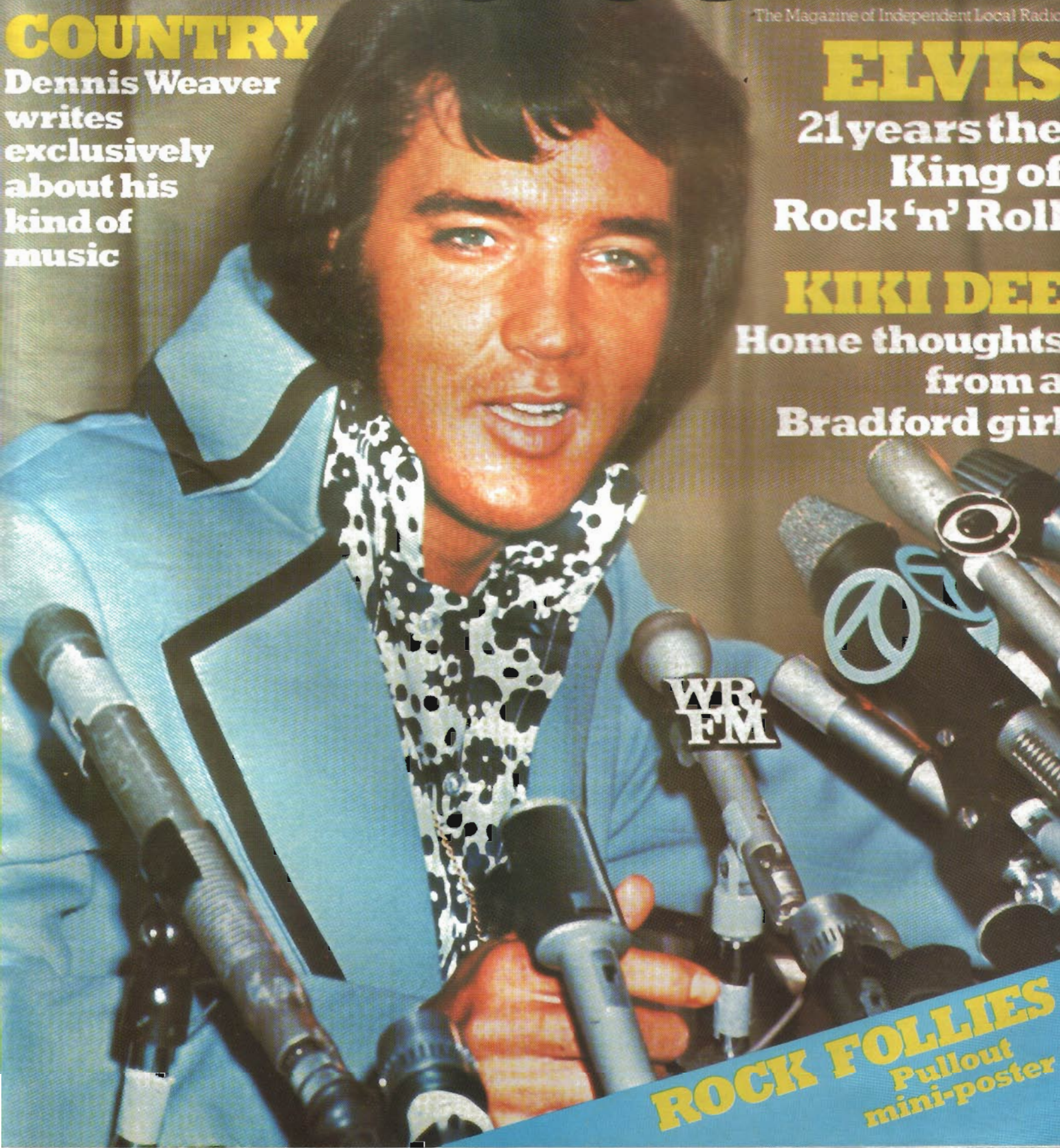
The Magazine of Independent Local Radio

## ELVIS

21 years the  
King of  
Rock 'n' Roll

## KIKI DEE

Home thoughts  
from a  
Bradford girl



**ROCK FOLLIES**  
Pullout  
mini-poster



# TUNE IN TO THE SOUNDS OF LONDON

## LBC

Whether you're travelling, entertaining or just putting your feet up over Easter, LBC will have something for you.

On Good Friday morning, between 1000 and 1300, LBC's resident doctor, Alan Maryon Davis, will exchange his stethoscope for phone lines to answer your general health queries. He'll also be giving a few tips to keep you in shape for those long summer months ahead. And if you're worried about how you should prepare yourself for the holidays, he'll have a word of advice on that, too.

Claire Rayner will be there at 1330 on Good Friday afternoon with Vivian White and they'll be talking about Easter menus, holiday picnic spots and even how to decorate your Easter eggs. So you can listen, relax, sup your cuppa and munch your hot cross bun.

Music for Good Friday will be at 2000 and at 2100 you can talk to Nick Page in Nightline, on 353 8111, about the real meaning of Easter.

Programmes for Easter Saturday and Sunday will remain the same as normal. Easter Monday kicks off at 0600 with



Barbara Kelly, Vivian White and Claire Rayner have the housewife very much in mind on LBC's afternoon show, 1330 to 1700

Morning Music, followed by Vidal Sassoon's Personal File at 0700.

You can crack open your boiled Easter eggs at 0800 with Douglas Cameron on AM's two-hour breakfast special and at 1000 Monty Modlyn will take over the Open Line slot to make sure you stay in the holiday mood.

If you're a London sports fan you can't afford to miss Bank Holiday Sportswatch at 1330 which will keep you up to date on all the afternoon's sports news.

At 2000 Music in Stereo will be running a special phone-in music contest. And if you've had a good (or bad) Easter weekend, why not tell Neil Lander all about it between 2100 and 0100 on Monday evening?

## LBC's "TELL-A-FRIEND" CONTEST

Is there someone in your life who doesn't know what he or she is missing? If so, pass on the word about LBC. It could mean winning a prize for yourself and your friend.

Nominate a new listener before mid-April and send in both the listener's and your full name and address.

Each afternoon between 1330 and 1700 we will announce the names of five new listeners and ask them to ring LBC and answer a question. If your friend is right, then you both win a prize.

Remember — tell a friend to listen to LBC.

## LBC

### EASTER PROGRAMMES

Good Friday, April 8

- 0600 AM
  - 1000 Open Line
  - 1300 Newswatch  
With Vivian White.
  - 1330 Claire Rayner and  
Vivian White
  - 1700 Newsbreak
  - 2000 Music for Good Friday
  - 2100 Nightline  
With Nick Page on 353  
8111.
  - 0100 Nightwatch
- Programmes for Easter Saturday and Sunday as normal.

Easter Monday, April 11

- 0600 Morning Music
- 0700 Personal File  
A 60-minute interview  
with Vidal Sassoon.
- 0800 AM  
With Douglas Cameron.
- 1000 Monty Modlyn's Open  
Line  
On 353 8111.
- 1300 Newswatch
- 1330 Sportswatch
- 1800 Newsbreak
- 2000 Bank Holiday Music In  
Stereo  
Phone-in contest.
- 2100 Nightline  
With Neil Lander on 353  
8111.
- 0100 Nightwatch

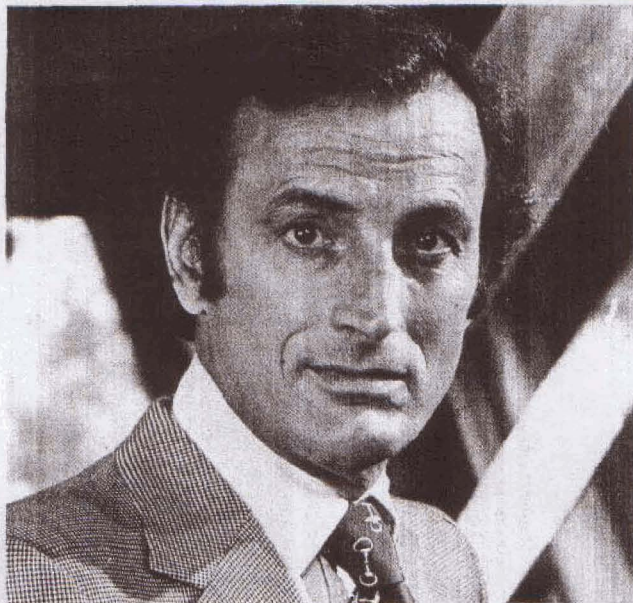
## CAPITAL

There have been several programme changes this month — and many Capital listeners will be glad to hear that Greg Edwards, the West Indian-born disc jockey, is once again back on the air at his old starting time of 1800 on Saturdays with his *Soul Spectrum* show.

Immediately afterwards there are two hours of rock from 2100 until 2300 presented by Tommy Vance.

Joan Shenton's *Person To Person* programme, which used to clash with hospital visiting times, has now been re-timed to go on air between 1700 and 1800, linking patients with their families. It now concentrates more on music than medical details, which must be a relief to those who feel faint at the whiff of a hospital ward.

Ian Davidson's *London Link* programme, linking immigrants and others with their families in the Commonwealth territories, has been extended from two hours to four. What's more, it is now a live programme with a link-up with Australia and other countries. It goes out from 0200



Enjoy three romantic hours with Gerald Harper on Sunday, 1100 until 0600 on Saturday mornings, when it is daytime in many of the link-up countries. Incidentally, the programme is now called *London Link Worldwide*.

Details of our activities over

Easter are given alongside, and it is hoped many of you will join in the worthwhile Appeal Fund for London children in need of help.

Stay tuned — and have a happy Easter.

## CAPITAL

### EASTER PROGRAMMES

The programmes over Easter are as normal, except that from 0900 to 1800 on Saturday and from 0900 to 1600 on Sunday there will be an extra DJ on air to help the presenter of each show.

The reason is that Capital are once again mounting a "Help a London Child Appeal Fund" and there will be on-air auctions of articles and requests for pledged money which will be broadcast continuously throughout these times.

Last year £15,000 was raised in the two days of Easter, and £10,000 the year before that.

The "twin" DJs are as follows:

Easter Saturday,  
April 9

- 0900 Peter Young  
(Dave Cash)
- 1200 Kenny Everett  
(Michael Aspel)
- 1400 Duncan Johnson  
(Adrian Love)
- 1700 Joan Shenton  
(Adrian Love)

Easter Sunday,  
April 10

- 0900 Tony Myatt  
(Roger Scott)
- 1100 Gerald Harper  
(Nicky Horne)
- 1400 Kenny Everett



# ELVIS



**N**OBODY STAYS around for 21 years and becomes a multi-millionaire without a great deal of talent. Nobody sells 300 million records on the strength of a sexy wiggle and a pretty face. Yet still people fail to recognise the depth of Elvis Presley's talent and originality. Reading through pop history books, you could be forgiven for thinking that Presley was a manufactured idol. Everybody misses the point. Elvis Aaron Presley was one of the most innovative musical forces of all time. Like Bob Dylan and The Beatles, he reworked his various musical influences into a unique sound. His sex appeal, greasy hair, pink Cadillacs, films, romances and his considerable fortune merely add a little colour to his story. Presley succeeded because of his incredible voice and the way he absorbed the multitude of musical influences he was subjected to. The fact that he was sexy, wiggled his pelvis and became the symbol of rebellion to a generation of young Americans only tends to confuse the issue.

There have been angry young men before. James Dean and Marlon Brando were angrier than Presley ever was. There have been more handsome faces. There have been better singers, more accomplished actors and better musicians. But no-one ever produced a better sound. Quite simply, Elvis Presley was a true original — and yet that originality was the paradoxical result of copying his many idols. The great diversity of pop music exists because of the diversity of influences it feeds on. Elvis combined his rhythm and blues, country, gospel, blues, rock 'n' roll and soul influences into a unique style. He sang like a black man and he became a Great White Hope. Geography had a lot to do with it.

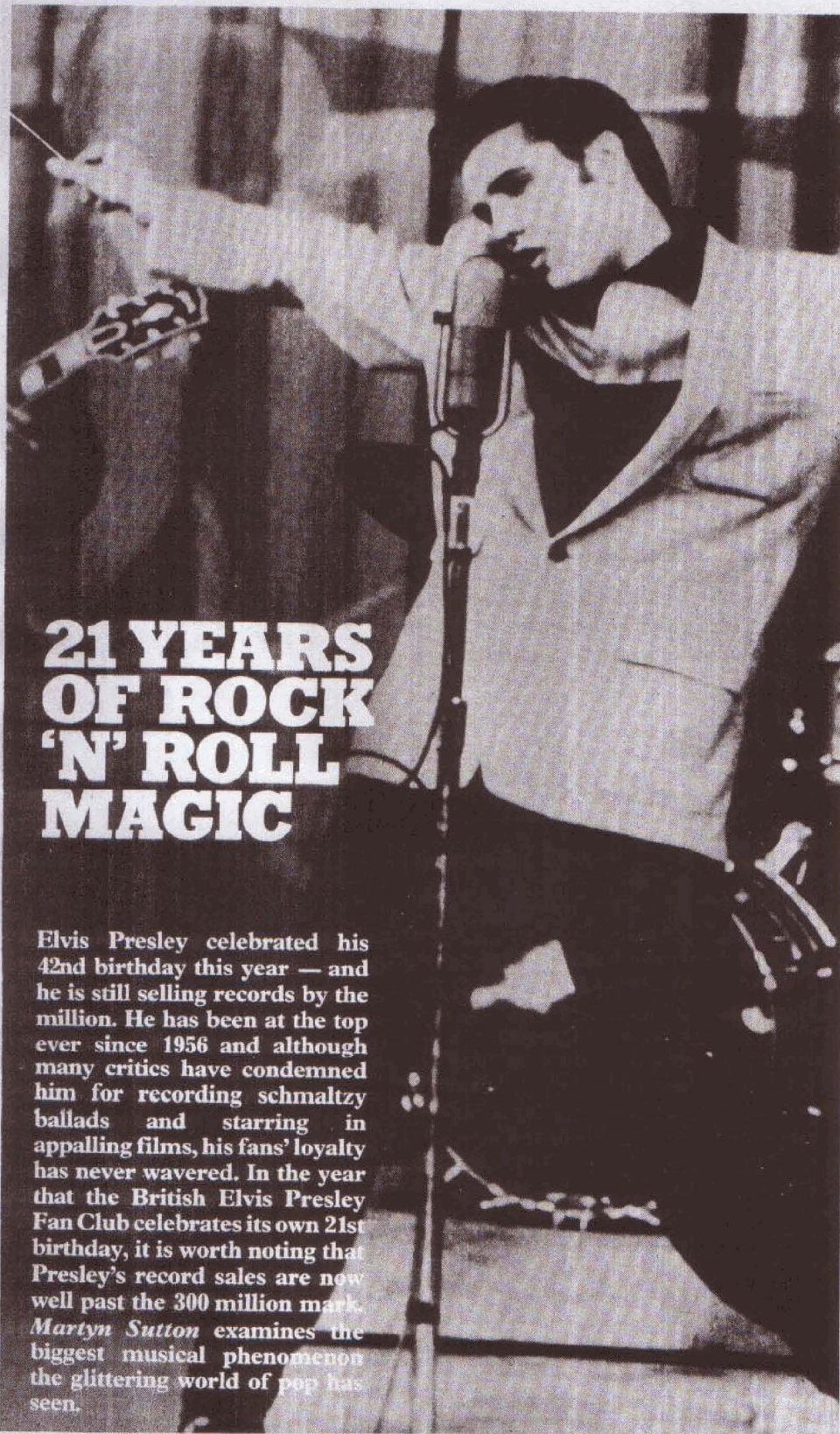
In the same way that The Beatles' originality was partly the result of their hearing a wide range of imported records coming in via the port of Liverpool, Elvis Presley's sound came about because of him hearing a wide range of indigenous American music.

In the late Forties and early Fifties Presley and his family lived in Memphis. The local radio stations' black music, the gospel singing in church, which he had known since he was a toddler, and



## 21 YEARS OF ROCK 'N' ROLL MAGIC

Elvis Presley celebrated his 42nd birthday this year — and he is still selling records by the million. He has been at the top ever since 1956 and although many critics have condemned him for recording schmaltzy ballads and starring in appalling films, his fans' loyalty has never wavered. In the year that the British Elvis Presley Fan Club celebrates its own 21st birthday, it is worth noting that Presley's record sales are now well past the 300 million mark. *Martyn Sutton* examines the biggest musical phenomenon the glittering world of pop has seen.





# ELVIS



the white country and western music all began to contribute to his own vocal style. At the age of ten, Elvis had made his first public appearance at the Mississippi-Alabama Fair singing the tear-jerking country ballad *Old Shep*. As a teenager he began to sit in with Memphis gospel groups and began to notice a new form of music. Rock 'n' roll was being born before his very ears. The artists that greatly influenced Presley were Arthur 'Big Boy' Crudup (writer of the Presley hit *That's All Right Mama*), Carl Perkins (writer of *Blue Suede Shoes*), Bill Monroe (writer of *Blue Moon of Kentucky*) and a host of black blues artists like Muddy Waters and white country artists like Hank Williams. Presley listened, imitated and learned. In 1954 he got a call from Sam Phillips, the owner of Sun records. The enterprising Phillips also owned the Memphis Recording Service Studio, where you could walk in off the street and make a record for four dollars. Phillips had remembered Presley using his studio a year earlier to record a song as a present for his mother's birthday. "Would Elvis like to record some blues songs?" he asked. Legends are made of such stuff. *That's All Right Mama*, featuring the much-revered musicians Scotty Moore and Bill

Black, was Presley's first Sun single and a local hit. Elvis Presley was on his way.

In 1955, Colonel Tom Parker became Elvis Presley's manager and RCA bought the singer's contract from Phillips' Sun Records for a Cadillac and 35,000 dollars.

So by 1956 Elvis Presley had a new manager who was destined to prove himself one of the most enterprising entrepreneurs in the history of showbusiness. He had a new record company large enough to promote him effectively and he had a string of local hits on the Sun label behind him. Two of those hits, *That's All Right Mama* and *Mystery Train*, were classic rock 'n' roll records.

In 1956 Presley hit the top of the U.S. charts with the brilliant *Heartbreak Hotel*. And his hits in that first year read like a golden history of pop: *Blue Suede Shoes*, *I Want You*, *I Need You*, *I Love You*, *Hound Dog*, *Don't Be Cruel* and *Love Me Tender*.

Presley's musical offerings up until 1959 could only have been faulted by the most bigoted of rock 'n' roll purists. From 1956 onwards, he produced a number of archetypal rock 'n' roll records — *All Shook Up*, *Teddy Bear*, *Tryin' To Get To You*, *Jailhouse Rock* and *Baby I Don't Care* — but his two year spell in the U.S. Army and Colonel Tom Parker's urge to widen the singer's power base led to a creative decline in 1960. It was easy to see the temptations. Stop performing live, build up the unattainable mystery of the singer who was by now a "living legend", make films for the family and record schmaltzy ballads for the middle of the road market.

By this time Presley was making 3 million dollars a year from films alone. Apart from the admirable *Jailhouse Rock* and *Love Me Tender*, most of his cinematic adventures were truly dreadful. The fans who had been inspired by Presley's savage rock records like *Jailhouse Rock* and thrilled at the way he sulked, pouted and snarled at his elders, suddenly found their idol smiling sweetly at old ladies and singing *Are You Lonesome Tonight?* It was only when Presley lost sight of those early musical influences that his creative output began to falter. Instead of fusing his country and R&B roots into records like *Good Rocking Tonight*, he began to produce awful records that were

only justified commercially by the link-up with the banal film scripts. *Viva Las Vegas* and *Kissing Cousins* were a far cry from *Mystery Train*. Yet financially the Presley empire was unstoppable. And throughout the years, despite the films, the Las Vegas shows for middle-aged ladies and the thickening waistline, he still occasionally produced classic records: *His Latest Flame* (1961), *Guitar Man* (1968), *In The Ghetto* and *Suspicious Minds* (1969) and *Burning Love* (1972). Only success stopped Elvis Presley from making great records consistently, as he used to do.

The man who once said: "Elvis Presley is a 21-year-old sex maniac with greasy hair, dirty songs and no future", was obviously wrong. Indeed 1977's chubby, 42-year-old millionaire would appear to come from a different planet from the young rocker of the late Fifties.

Elvis Presley achieved an incredible 56 consecutive British hits between 1956 and 1969. He has sold over 30 million albums, made millions of dollars from films and become the definitive superstar of our age. But his greatest achievement remains the creation of that Presley sound — a synthesis of varying musical influences. He made black music respectable and acceptable to white audiences. In his early days he was known as 'The Hillbilly Cat' and 'The King of Western Bop' because of the way he drew on his country and R&B influences. Nowadays he is simply known as 'The King' — and his empire is worldwide.



## WIN

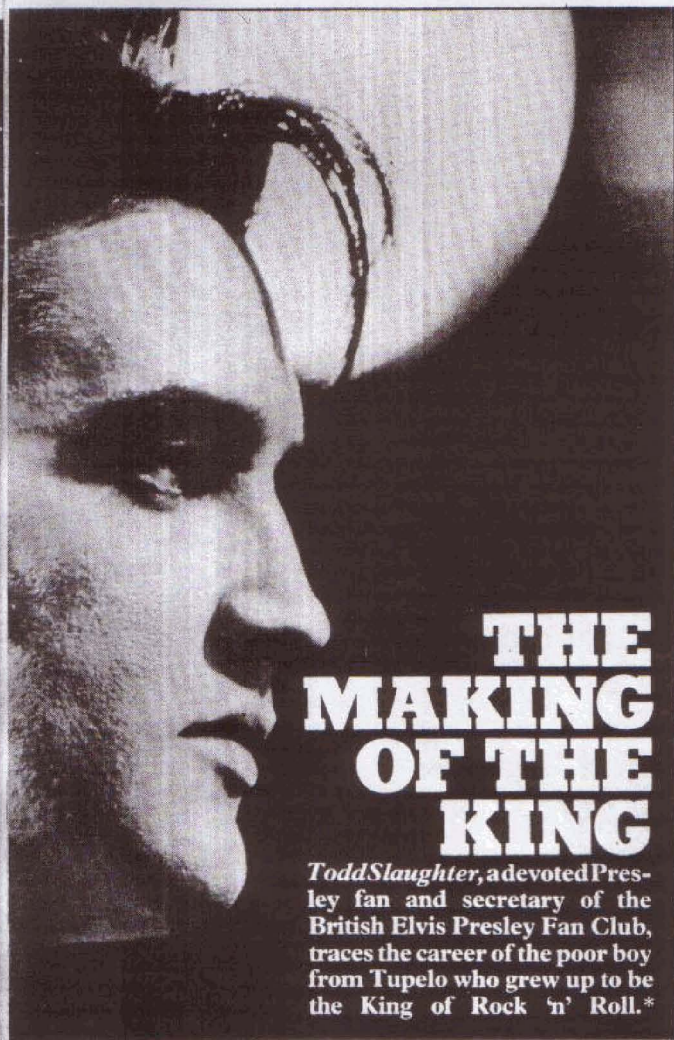
To celebrate the 21st anniversary of the Elvis Presley Fan Club, RCA Records invited its members to select their 16 favourite Presley tracks for a special album called *Elvis In Demand*. And we've got 25 copies to give away in this free competition. Simply tell us the title of Presley's first feature film by writing it in the space provided below, fill in your full name and address and send your entry to "Elvis", Radio Guide, PO Box 40, Kettering, Northants., to arrive not later than last post on April 29, 1977. The senders of the first 25 all-correct entries out of the mailbag on May 2 will receive a copy of the album.

Elvis Presley's first feature film was entitled .....

NAME .....

ADDRESS .....





# THE MAKING OF THE KING

**Todd Slaughter**, a devoted Presley fan and secretary of the British Elvis Presley Fan Club, traces the career of the poor boy from Tupelo who grew up to be the King of Rock 'n' Roll.\*



**E**LVIS AARON PRESLEY, the surviving member of twins born after a difficult birth to mother Gladys and father Vernon, entered this world on January 8, 1935. Elvis was born into a world of poverty. His home town of Tupelo in Mississippi supported a segregated black and white community. While the Presleys were Caucasian, their social and financial standing was that of the suppressed black community. They lived in a wooden shed.

It was the struggling ambition of Vernon Presley which took the family from the cotton-picking community of Mississippi to the industrial state of Tennessee and the city of Memphis. It was 1948. Presley Snr. was working as a packer and Presley Jr. was still at school. He had started his first year at L. C. Humes High School, but the move wasn't easy for the family. Their home accommodation was a bed-sit in a slum and Vernon Presley was working all hours to try to improve his standard of living. As for Elvis, he was continually teased and tormented in the classroom because of his hick attitudes and life-style. It could have been this continual badgering which eventually produced Elvis Presley, extrovert and superstar.

While he was in Tupelo Elvis was given his first guitar. It was a present from his Dad in lieu of the bicycle he really wanted.

Elvis soon became the star attraction at all his school festival functions. But times were still hard. To earn an honest buck, Elvis worked as an usher at the local cinema after school and

yearned for the day he could be self-supporting.

June 1953 came quickly enough. He passed his final school examinations and went into industry. His ambition (at the time) was the life of the long distance lorry driver. Elvis didn't quite make it, but he got a job as a delivery driver for a local electrical company.

Several times each week Elvis would drive past the offices of a privately-owned recording studio; Memphis. Recording Services was a subsidiary of the Sun Record Company and both were operated by the legendary Sam Phillips. One day in April 1953 as a present for his Mum, Elvis booked time to record two songs, *My Happiness* and *That's When Your Heartaches Begin*.

One year later he cut another acetate of the ballads *Casual Love* and *I'll Never Stand In Your Way*. This time Sam Phillips himself was at the controls and he was so impressed with the blues quality of Presley's voice that he wasn't going to let him go. When he found songs he thought suitable for the Presley repertoire Elvis was invited to make a commercial recording. The result was poor, but Phillips' interest in this young singer was high.

*That's All Right Mama* became Presley's first commercially-pressed single on the Sun label, manufactured incidentally on both 45 and 78rpm and issued during August 1954. An engineered first radio play on DJ Dewey Phillips' WHBQ show *Red Hot and Blue* brought in hundreds of telephone enquiries and thousands of orders. Elvis' first solo disc sold its way into his home town's hit parade.

Tennessee was the home of country music. To promote his talents to a wider audience Elvis had to turn to television. In Nashville the top programme was WSM TV's *The Grand Old Opry*. Elvis' appearance was a disaster. However, when he was seen on Shreveport's *Louisiana Hayride* the response won him a weekly contract. Colonel Tom Parker, already a millionaire from promoting country and western product, met Elvis when he was bottom of the bill of a package which starred a Parker protege.

In July 1955 his fourth single



\*Adapted from an article in the *Elvis Special 1977*, by kind permission of Albert Hand Publications Ltd.





# ELVIS

for Phillips, *Baby Let's Play House*, broke into the Country and Western Top Ten and Presley mania was about to be unleashed. *Mystery Train* was Elvis' fifth and final release on Sun and the Colonel, now in command, contrived the transfer of of contracts, collateral and tape master to RCA Victor Records.

On January 10, 1956, two days after Elvis' 21st birthday, he recorded his first session for RCA. Five songs were cut at the company's Nashville studio and by April the single and album were topping the US hit parade.

Elvis was now appearing on coast-to-coast TV programmes with record-breaking audiences and it was during his second Ed Sullivan programme that he introduced America to the title song of his first film, *Love Me Tender* — the 16th Elvis single release in 10 months.

Even in those early times promoters were bidding for overseas tours for Presley. But it was the Colonel's philosophy that the outside world would only see Presley on the cinema screen and Elvis made his first three films in quick succession.

On December 20, 1957, Elvis was summoned for draft into the US forces on January 20, 1958. But a letter from Elvis had the conscription delayed for 60 days — time enough to conclude his fourth film, *King Creole*.

On March 24, 1958, at the unearthly hour of 6.30am, Elvis reported to the Memphis recruiting office. Twelve hours later he was Private Elvis Presley US GI 53310761 and on his way to Fort Chaffee, Arkansas.

The world's press looked on to see just what was happening to the King of Rock 'n' Roll, and the training camp in Arkansas was besieged daily by photographers and story-hungry reporters. Elvis was concerned that he should receive equal treatment to his fellow soldiers.

When Elvis was transferred to his tank battalion in Texas he arrived to find that the Press and the Colonel were waiting to greet him. The Army was tolerant and for a couple of days allowed the press more freedom than ever before inside Fort Hood, home of A Company, Second Medium Tank Battalion, Second Armoured Division US Army.

It was soon time for the 6 soldiering to start. The press had

left, but teenage girls, hordes of them, swarmed over the post each weekend, mail arrived in lorry loads and the phone never stopped ringing.

Elvis was in a strong position as the nation began to enjoy the records and films already in the can. *King Creole* had just been released to rave reviews. Elvis had never appeared so happy. Critics, for the first time were writing constructive comments and many of them appreciated his acting talents.

On September 1 Elvis and his unit began their journey to Germany. The press and the Army top brass waited to see him board the troopship SS General Randal. RCA recording engineers were there to record the highlights of Elvis' press conference and it was later to be released as an EP record and achieve a million-plus sale.

When Elvis arrived in Bremerhaven the quay was packed with screaming German fans and he was quickly on his way to his new base, located just outside the small town of Friedberg, near Frankfurt.

During his Army career Presley met the girl who was to be his wife — Priscilla Beaulieu, the pretty daughter of an Airforce captain.

At last news of Presley's demob came through and the day before he left Germany a press conference was staged. Elvis was asked how Army life had affected his musical career.

"Waal, I was in tanks you know and they rock 'n' roll a bit!"

Priscilla went with Elvis to Frankfurt air base to kiss her man goodbye as he boarded a plane for McGuire Air Force Base in New

Jersey. On March 5, 1960, Elvis Presley was a civilian.

Recording sessions were organised straight away and a guest appearance on the nationwide Frank Sinatra TV show heralded the return of the Pelvic Distorter.

Six months after Elvis returned from Germany, *G.I. Blues* came on to the American cinema circuit. It contained a generous selection of songs all of which were released simultaneously on an album. This was the pattern for the future. Elvis would make two or three films each year. There would be three film albums and perhaps one studio session from which a non-film LP and a couple of singles would emerge.

On May 1, 1967, Elvis married his Army sweetheart in secret in Las Vegas. Presley paid 15 dollars for the licence from Clark County Court House and the ceremony was followed by a reception and press conference at the Aladdin Hotel on the Vegas Strip. Unhappily the union ended in divorce, though the couple remain friendly and jointly see to the welfare of their only child, Lise Marie, who was born on February 1 the following year.

By 1967 cinema audiences for the Presley epics were beginning to dwindle and the next year the Colonel agreed that it was time for Elvis to return to the TV screen, but only for a one-off appearance. The Singer Sewing Machine Company sponsored the show. It was his first live performance in seven years and the artist virtually had to be carried back to his dressing room at the end of the sessions.

Elvis was reported to be highly nervous of appearing before people again but his performance was excellent and when the show was transmitted the response to Elvis live again was overwhelming.

More films followed: *Stay Away Joe*, *Speedway* and *Live A Little, Love A Little*.

Meanwhile, Presley was planning an ambitious series of live shows in Las Vegas.

His usual backing group, the Jordanaires, were unable to back him in Las Vegas due to prior commitments and group leader Graham Stoker called this the biggest disappointment in his life. Colonel Parker's second-in-command, Tom Diskin, was busily arranging a band, while Elvis shopped around for back-up vocalists. The Imperials, a quartet of male voices which had backed him on *California Holiday* album and the Sweet Inspirations, a black girl quartet, were chosen. Diskin had spoken with top session guitarist James Burton about the possibility of putting a group together. He had no idea it was for Elvis until the star called him from his Memphis home to explain exactly what he wanted.

The Elvis Presley Show went ahead and Elvis was on stage twice nightly for a month. More seasons followed and Elvis began to tour the States again. His third Vegas gig was filmed by MGM to be later distributed as *Elvis: That's The Way It Is*.

It was a hit throughout the world. Although no overseas tours for Elvis are ever considered by the Presley management, the outside world was at last able to see him performing live, if only on the big screen. The competence of Elvis and his fellow musicians was appreciated by all, especially his critics.

Another live film followed and although not as successful as *That's The Way It Is*, it did examine the Elvis Presley Show from other angles. *On Tour* followed the roadshow around the States and looked in depth at the problems created by security, transportation and presentation.

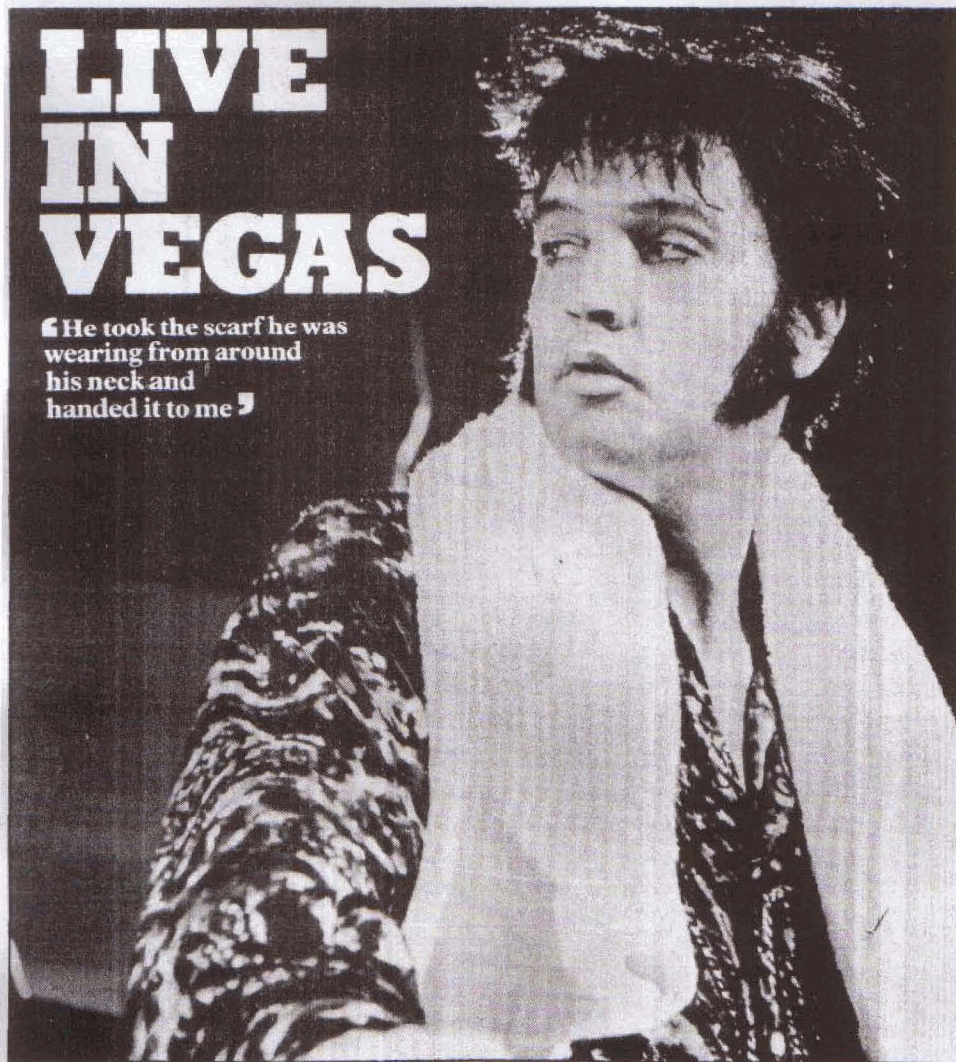
For most of the Seventies, Elvis has concentrated on live appearances throughout the US and two regular summer and winter seasons at Las Vegas. But British fans still live in hope — and for those who can afford a trip to America, the chance to see the King live is a dream come true.





# LIVE IN VEGAS

“He took the scarf he was wearing from around his neck and handed it to me”



“There was nobody else in the audience! Every song was dedicated exclusively to ME! Every movement he made was strictly for my benefit! Every meaningful glance was thrown straight in my direction! Every spoken word was for my ears alone! His performances were extra special because he just knew I was there! He knew I’d waited 20 years to see him. He knew I’d come 6000 miles. And he knew how long I’d been standing in line!”

CAROLINE ZETLAND after seeing Presley in Las Vegas.

“Eventually the moment we had all been waiting for arrived — Elvis appeared on stage and walked past us on his way to the centre. All eyes followed him and we hoped he’d walk over to our

side at some time during his performance.

Within a few moments of starting his first number he began to walk slowly towards us. I was so excited I thought I was going to pass out. After pausing to turn around in front of us, he walked back to the centre and my friend whispered “If you hold your hand out when he comes over here again he’ll give you a scarf.”

It wasn’t long before he began singing his way towards us again. But this time he handed out scarves to some of the hands which were going up from all directions. By the time he reached our table that song had finished and he just stood there looking at us. Both of us were speechless but each held a hand out to him. He smiled and said “Two?” We nodded and he put his thumb up

to let us know that we ‘were on’.

He took the scarf he was wearing from around his neck and handed it to me. Then he took another one from Charlie Hodge who had followed him along with a back-up stock, wiped it around his neck, leaned over the edge of the stage and offered it to my friend. Before she could take it, someone else from the next table grabbed it out of his hand. Momentarily startled by this unexpected snatch, Elvis almost lost his balance. But he saw that Janice didn’t have the scarf and, after going through the same procedure again, resumed his position at the edge of the stage — this time looking around for a simpler way of reaching her.

By now the people sitting on the front three seats at our side of the table had noticed what he was

trying to do and we all leaned back out of the way so Janice could move forward.

With the audience stunned by the silence, Janice and Elvis stretched towards each other. When he thought Janice was holding the loose end of the scarf Elvis tossed the end he was holding over her arm.

Strangely enough, I didn’t pass out while Elvis was so near.”

SHEILA JONES, who went with the Elvis Presley Fan Club to see Presley at the Hilton Hotel, Las Vegas.

## The Elvis Presley Fan Club

The Elvis Presley Fan Club calls itself the fan club with a history. And rightly so, since this year it celebrates its 21st year of existence. Todd Slaughter, who has been Secretary for the past ten years, runs the organisation from its own offices in Leicester.

The club has been known over the years for its staging of vast fan conventions. Over the last few years it has taken over 1,000 members to the United States and almost 3,000 on long week-end European visits and has maintained a steady membership of 12,000. Members pay £1.50 a year, which buys a membership card, an introductory letter plus the club’s bi-monthly magazine. Perks include special offers made to members plus the club’s own mail order service for imported and UK records and publications.

In addition to these activities, it also runs its own travel service, operated by David Wade Limited. To travel on club trips, people generally have to be fully paid-up members, in order to satisfy affinity group travel requirements laid down by many overseas governments.

Plans for 1977 are already well under way and include a trip to New York in the summer for no less than 350 fans.

All communications should enclose a stamped addressed envelope and be addressed to ELVIS PRESLEY FAN CLUB, PO BOX 4, LEICESTER. Tel.: Langley Mill 2460 (STD 077 37).





**K**IKI DEE has been a nomad ever since she left her native Bradford over 10 years ago. But she's found a temporary oasis at last in a fashionable square a few minutes walk from the bustle of Knightsbridge in London.

Owned by John Reid, the 27-year-old pop entrepreneur and manager of both Kiki and Elton John, it is an elegant Georgian town house on five storeys with a flourish of greenery in a small quadrangle at basement level and a spacious sun lounge above on the first floor.

"This is probably the closest thing to a home I've had since I changed my name from Pauline Matthews. Sometimes, though, I get the feeling I don't actually belong here, mainly because it's not actually my house."

Kiki's happy wanderings for so many years with no permanent home are a tribute to her strong family ties — both her parents are in their 70s and pragmatically Yorkshire — which have bred a strong sense of personal security.

"I'm one of three children, with a younger brother and sister. When I'm at home the family still

call me Pauline and I'm expected to help out with the washing up and making tea, stuff like that. My parents are so detached from showbusiness that I'm merely the daughter who lives in London... we're family folk."

Kiki says she doesn't really believe marriage has any relevance for her but would like children some time, "probably when I feel that my career has stabilised and I can put down roots. I don't mind being footloose at the moment. Anyway, my feller (Davey Johnstone, Elton John's lead guitarist) living in Los Angeles, so there's no chance of us settling down for a while. We also respect each other's desire to have a successful career."

Kiki has now established a strong singles career with such hits as *Amoureuse*, *I've Got The Music In Me*, *Don't Go Breaking My Heart* (which ironically gave Elton John his first number one single in the UK) and currently *First Thing In The Morning*, from her recent solo album *Kiki Dee*. She still feels, however, that she has to thoroughly establish herself as an album artist, which will bring higher rewards and a firmer

more broad-based fan following.

A major part of her success — apart from her obvious talent as 'the Queen of White Soul Singers' — is due to both Elton John and manager and friend John Reid.

"That's why this room," she said, leading the way to the sitting room, "will always hold fond memories for me. It's only since I moved here that I've really got to know John. We've talked for hours, sometimes sitting like teenagers on the stairs. We'd never have achieved the same rapport and trust if I hadn't come to live here."

"I'm not really the jet-setting socialite, always taking in the trendiest clubs. I much prefer the company of close friends."

The sitting room is a light and airy L-shape dominated by paintings and lined with scrubbed oak bookshelves where Erté and Beardsley biographies jostle for recognition with Auden and Bertrand Russell. Deep, comfortable chairs create the feeling of luxury as does the deep pile carpeting.

"I wouldn't have this kind of seating in my own house. I go much more for huge cushions and

low tables. I'd also like a room where I could work, with a piano, tape recorder and full sound facilities. It's important to me to know that I can escape somewhere and work on my music."

Up a short staircase from the sitting room there's a games room, complete with a pinball machine decorated with a



**Since Kiki Dee's first hit single, *Amoureuse*, three years ago, she has been steadily consolidating her position as a major force in British rock. But Kiki has been so busy recording, touring and writing that she has had no chance to set up a home of her own. For the time being, at least, she has come to rest at her manager's house in London. *Radio Guide* asked her how her present nomadic existence links up with the homely family life she left behind when she headed south to stardom.**

## WIN

This is your chance to win a copy of the sensational *Kiki Dee* album, which includes Kiki's current hit, *First Thing In The Morning*. We are giving away 10 copies of the record to the winners of this simple competition. In 1969, Kiki became the first white British girl singer to be signed to a famous American record label. Just tell us, on the coupon below, what the label was. Add your full name and address and send your entry to: "Kiki", *Radio Guide*, PO Box 40, Kettering, Northants., to arrive not later than April 29, 1977. First 10 correct entries out of the mailbag on May 2 will win copies of the album.

Kiki's American-based label was:

NAME .....

ADDRESS .....



caricature of Elton as The Pinball Wizard (from Ken Russell's recent film of The Who's *Tommy*).

Another two short flights of stairs higher ("These stairs really keep you fit") is Kiki's bedroom, which has its own dressing room and bathroom.

Almost the smallest room in the house, Kiki explained that it

was Elton's London base . . . "hence the wallpaper".

"Isn't it something else? . . . it took me ages to get used to it." It's a bold red and white pattern with arrowheads flying across the ceiling and down the walls like Impressionistic ducks in silhouette flight, which create the disturbing effect of always being

on the move.

The furnishing for the room is simple: a double bed, built-in wardrobes and a dressing table, plus the ubiquitous TV set, a phone and an answerphone for opening the front door of the house without going downstairs.

"I have never had many personal belongings," explained Kiki, apologising for the sparseness of her wardrobe, "because being on the move teaches you not to acquire too much."

"But when I get my own place I'll have a huge double bed and maybe have a TV and tape player in the room. I would also like to have at least two master bedrooms so that I can be alone when I want some peace and quiet."

Kiki admits to not being the world's most accomplished cook, though friends say she produces the finest fried chicken they've ever eaten.

"It's not much really," she said.

"I just use paprika, garlic salt and flour. But I'm not a dab hand around the kitchen. I often cook for Davey and me when I'm over there visiting — and we both prefer natural foods to the plastic stuff you get from supermarkets, particularly in America."

Her kitchen at the moment is, like most of the rooms in Reid's house, essentially masculine and the province of an enthusiastic Dalmatian puppy who bounces to the name of Oliver.

It's probably the kind of kitchen every wife dreams of. There's a central plinth with hotplates, plenty of shelves, cupboards and working surfaces . . . large enough to cater for a dinner party of almost baronial proportions.

Although Kiki has strong ideas about the kind of house she'd buy and its location ("If I decide to settle in Britain, I'd prefer to live in the country . . . and it would be an older, rambling house in a fair amount of land"), she moves easily in such luxurious surroundings, which are a far cry from home in Bradford.

"I'm not sure, though, that I'd live with so many gold records about the place," she said. "John may have to build on another room for all the golds, silvers and platins he's got. Mind you, I like to look at my little collection on occasions and hope it won't be too long before my career is that well-established."

*Photographs by Bernard Fallon*

# HOME THOUGHTS FROM A BRADFORD GIRL





**Jonathan Craymer of Radio Hallam looks at the dramatic success story of ILR's attack on unemployment**

# **RADIO GETS ON WITH THE JOB... OF FINDING JOBS**

If you're going to do the public a service, where better to do it than in a field where there's a real problem? With a national unemployment total of 1½ million, just about every area has too many people without jobs.

Capital Radio in London, Liverpool's Radio City, Swansea Sound and Radio Hallam in the Sheffield and Rotherham area have all organised major job finding campaigns in the last few months. Most of the results amazed station staff and the other

people involved. And it's a pity that the total effect on the listeners can't be gauged — apart from the numbers who actually got jobs. Certainly job-hunting in the listening areas for those stations received a big boost, and commercial radio has ably demonstrated its power for doing good.

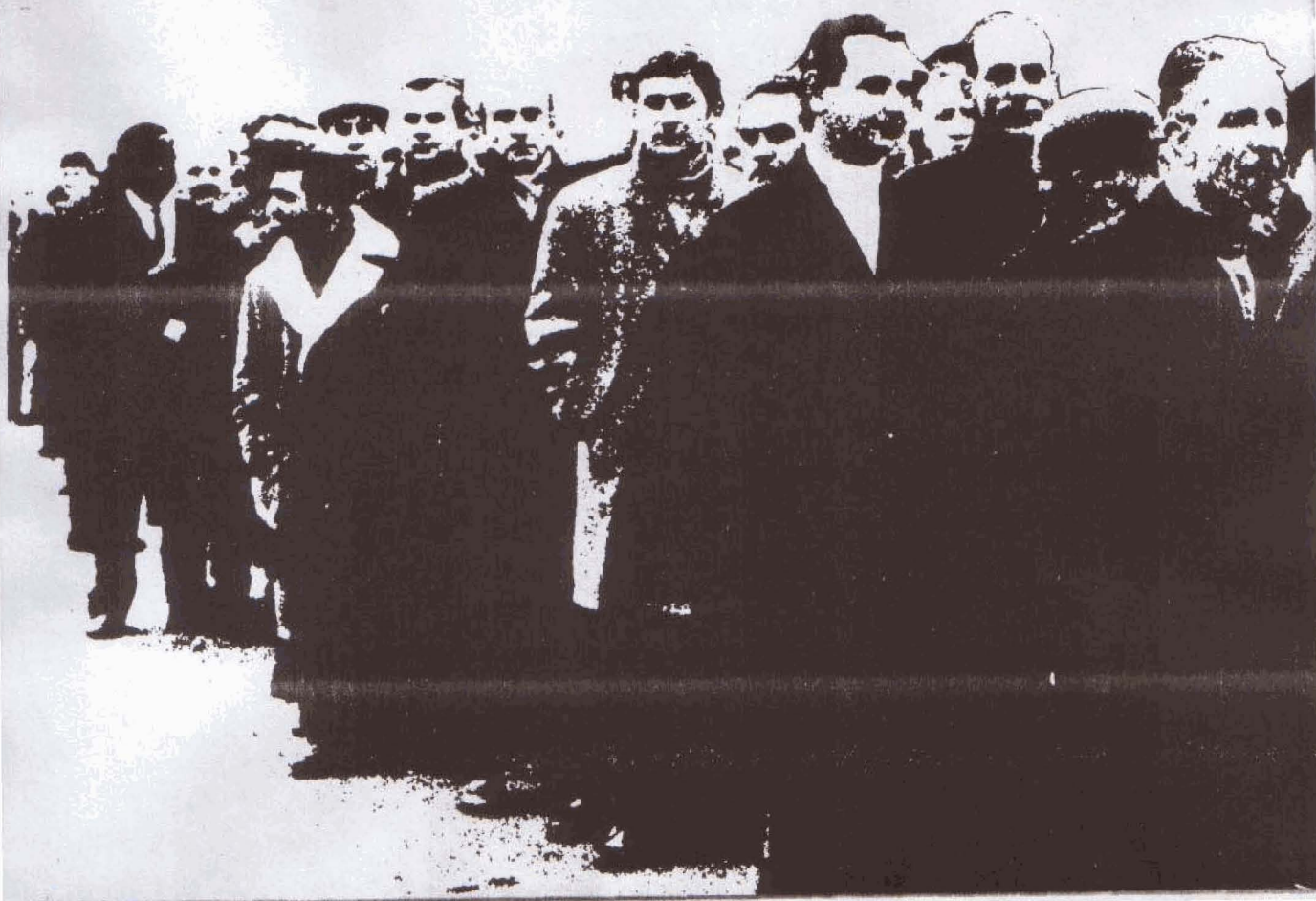
Cecilia Garnett, secretary of the Association of Independent Radio Contractors agrees: "It's a chance for the stations to do something positive, instead of

sitting back and just talking about how bad a problem unemployment is."

So how do these public service campaigns work? Let's look at Capital's efforts in London. Senior producer David Lucas was in charge: "We turned over part of our foyer as headquarters for Capital's Job Finder. Employment Services Agency staff manned phones for the exchange of jobs and three job 'spots' were broadcast every hour in the metropolitan area for a week.

I do think ours was a successful campaign because we created a feeling of dynamism and urgency. I felt that a lot of young people might not have had the best career advice, and didn't know much about what they should do. But having a radio station involved brought a new image to the business of getting a job."

The actual mechanics of getting jobless and employers together are pretty much the same from place to place. However,





some particular points stand out.

One insurance company gave the Radio City campaign a boost by taking on 30 trainees — one for each of its branch offices. In Sheffield, several employers were so impressed with the candidates that they took on more than they asked for.

The results, statistically, were good. Capital placed 400 and City 200 for example. Having been part of Hallam's campaign, it was with glee that I compared our smaller station's results and impact with those of the bigger stations.

Capital had 3,300 enquiries from four million listeners and we had 1,100 enquiries out of half a million listeners. Radio City, from 1.8 million listeners, placed 200, while Hallam placed well over 100 from half a million.

Obviously comparisons between stations aren't important. But what is important is involvement. As Swansea Sound programme controller Colin Mason says: "The job finding idea gives a greater feeling of involvement between listeners, presenters and the station as a

whole. It provides a real link between the station and the community."

My own first-hand experience of such a campaign comes through my involvement with Hallam's Job Week.

Right at the start, a free Job Spot service was envisaged, but the sales department under Darryl and Audrey Adams were not too keen. Their reluctance was due to the possibility of selling advertising time to the Employment Services Agency. They were afraid that launching a free service would lose the station revenue.

So sales and editorial got together and came up with a plan to try a job campaign on a co-operative basis with the Employment Services Agency. Radio Hallam would get programming, a chance to put words into action, and the opportunity to start what could turn out to be a profitable venture. The Employment Services Agency would provide the Job Finder HQ, the personnel to answer the phones (one number for job-seekers, one for employers — six extensions in all) and reception staff to deal

with visitors at the job Finder HQ. The E.S.A. would get out of the venture publicity, goodwill and a great boost of impetus for job traffic generally.

After the event George Platts, E.S.A. District Manager, estimates the Job Week more than equalled the work of a Job Centre, giving the effect of an extra office at work, using no extra staff. The Employment Services Agency improved its image and further threw off the old, depressing "dole-queue" image that haunts the employment exchanges.


One it was agreed to launch Job finder together, the E.S.A. officials at the regional office in Nottingham began to get nervous. They'd heard reports of the Capital Job Finder response and wondered if they could cope. In the end we didn't quite need the crowd control barriers or the sand-bags.

The details were fixed. There would be four spots a day for the week, giving vacancy details at 7.45, 10.45, 12.45 and 17.45. The Job HQ — part of a Job Centre — was to be open during normal office hours only, but the phones

would be manned from 8 a.m. to 8 p.m.

In the week before Job Week, we sent letters to 2,000 employers explaining Job Finder. For that week the job announcements would be free. Thereafter they would be charged for, as laid down in a special rate card. Normal trails were put out on the air ("Hey ho, hey ho, and off to work..." etc.) and we were all set to go at the end of October.

On the first morning we plastered the air waves with as much about Job Week as possible. The news bulletins every half hour had copy, voice pieces and live inserts from the outside broadcast van. At 7.45 a.m. the first job spot came on, and almost immediately, despite the rather hurried jingle and the yawns of our promotions manager who'd got out of bed to read it live, the phones started ringing.

By 8.30 a.m. we had our first placing. We continued to plaster the programmes with information about Job Week. At 8.35 a.m. we had a longer outside broadcast insert in the scrambled egg and toast show, with a 





# RADIO GETS ON WITH THE JOB

report from one of the people on the phones.

Initially we got the phones to ring in the background to make the HQ sound busy. But by 8.35 things were buzzing anyway. Job Week had taken off.

At least it seemed that way through the morning. We kept up the barrage of razzmatazz. We spoke to dozens of unemployed people on the air about their problems. Why weren't the

vacancies suitable? "You're a lorry driver with 20 years experience, but you're too old? Right." Two jobs came on the phone almost immediately and things were getting exciting.

By lunchtime it was getting very tiring, though rewarding. So we left the HQ and switched to taped inserts into normal programmes, featuring employment finding.

Next morning the outside broadcast unit was in action again. On the previous afternoon trade had dropped off dramatically. Why? After all, Job Week was still being mentioned, even if only on tape.

We came to the conclusion that our missing ingredient was the rapidly increasing totals in the morning's live reports. Listeners obviously liked the build-up and excitement these figures gave. So on the second afternoon we made up forms to take four figures: number of jobs found to date; number of enquiries so far; number of people sent for interview

and the number of people actually placed. The relevant figures were then phoned through from HQ every half hour and given straight out on the air.

The effect was satisfying and dramatic as the afternoon's business took off. Each time the figures were given out, the phones buzzed more. The figures became more and more exciting — and there was a noticeable snowball effect.

And so it went on, throughout the whole week. Once or twice there were dramatic leaps in the totals, as the numbers of enquiries mysteriously got mixed up with the numbers actually placed, but generally it was plain sailing.

Richard O'Brien, chairman of the Manpower Services Commission, dropped in for a quick goodwill message and interview on the Monday night, for the Tuesday morning bulletins. On the final day, Friday, the chairman of the South Yorkshire County Council came on the air and praised our efforts: "Great,

great," he said. "I can't say how glad I am about what you're doing . . ." Nevertheless, he did say it. And a lot of other people said a lot of complimentary things about our efforts when the final figures were revealed.

Radio Hallam's campaign had helped over 100 people find good jobs in less than a week, proved the station's commitment to actually helping its listeners with the problems that really matter to them and built up a tremendous fund of goodwill. Similar job-finding projects at stations like Capital Radio, Swansea Sound and Radio City mean that altogether over 800 people now have jobs, thanks to ILR's pioneering campaigns.

And now that they've set the ball rolling, there will be even more encouragement for all the radio stations to get stuck in and tackle other important local problems. The job-finders have proved ILR can move mountains. Now it's a question of deciding what mountains need shifting.

## I'd started work . . . and I didn't want to stop

**This is how Independent Local Radio helped one unemployed school-leaver get out of the dole queue and into a steady job.**

Lesley Gilbey's dad heard about a job on offer on a Job Finder broadcast and made his daughter ring up straight away. A few days later, Lesley — after being out of work for six months — had a job. As she explained: "I was so relieved to get a job after seven tries — I'd left school in May last year. When the first weekend came I cried because it was so nice to start work . . . and I didn't want to stop."

Lesley, of Wincobank, Sheffield, was taken on during Radio Hallam's Job Week last November, and she's now settled down in her job at Refrigerator Contracts, helping as an office junior in the production of cold store equipment.

Supervisor Mrs. Irene Webster heard about the Hallam Job Finder when she received a card which promised free advertising. "I didn't believe it, so I rang up to check the terms. We'd taken on an office junior a while before and been very pleased with her. So the Job Finder inspired us to go for another young person, whereas usually we employ older people with experience. The appeals to employers over the radio and the facts which emerged about the unemployment situation — among the young especially — really got to us . . . We wanted to do something about it.



When we advertised the job we were inundated with replies and applicants.

"We'd never had a response like it. I was missing lunch hours and staying late to interview people. We took on Lesley and two others after interviewing 14 in all. But Lesley impressed us because she really wanted the job."

Derrick Anderson, Refrigerator Contracts' office manager, says that youngsters seem to have a different attitude to getting jobs now.

"They used not to be bothered whether they got the job or not — now they're more keen. I suppose it's the situation, but they certainly seemed to react to the radio campaign."

"I was getting £7.70 a week social security and I was very bored," says Lesley. "I used to stay in bed late, then help my mum around the house. When I left school I wanted to go into the Police, but I changed my mind. Most of the jobs I tried for were for receptionists — and I'm shy. But it's nice and friendly here."

"After my dad heard about this job my parents were very excited. When the letter came to say I'd got the job, mum opened it first. She couldn't wait. And I couldn't believe it. I rang the firm straight away to say yes."



# THE BIG PUSH

**Chart success and the big money rewards it brings is dependent on a number of things, not least of which is the amount of airplay a record gets on Independent Local Radio and BBC radio to bring the music before the buying public. Here we investigate the two-year struggle of a group called Mr. Big and the 125 people who helped them to the top**

**F**EW BUT pop's top superstars tread the boards of Britain's premiere concert halls such as the Royal Albert and Festival. The majority of bands are constantly on the move, chasing dreams of stardom while playing one-night stands in pubs and clubs across the country.

One such venue is the Greyhound public house in Fulham, London.

On-stage: Mr. Big. In the audience, their manager Bob Hirschman and five Artists and Repertoire scouts from different record companies (A & R men are the ones who listen to, assess and then recommend groups to

be signed to a record company), including Nick Mobbs of EMI.

"Bob Hirschman invited me to hear the band and I was instantly interested. They had a powerful, raw sound and Dicken, the lead singer, had great presence. There wasn't a lot I could do at that stage because the band were still signed to CBS, but I knew Hirschman wanted them on EMI... so I waited.

"Once he'd effected their release from CBS we had an initial four-hour lunch to thrash out the backbone of the contract. I went with Bob Mercer (EMI's promotions director) and Malcolm Brown (then a business affairs manager). After another couple of meetings the fine detail of the contract was agreed"... and the band were signed to their new label.

The band's first album, *Sweet Silence* (produced by John Punter at Rockfield Studios in South Wales) was critically acclaimed but didn't sell very well.

Hirschman put them on the road to learn stagecraft and sharpen their act.

"Getting the right producer for the second album was a real problem," explains Hirschman. "Then, at 3 a.m. one Sunday morning, I got a call from Clive Davies (head of Arista) who said he'd found the right guy... Val Goray. His credits were great, but he wanted the band to make the record in America. So the backing tracks were laid down at Morgan Studios in London and the band took off for the Sound Factory in Los Angeles."

Dave Munns is the marketing manager responsible for Mr. Big at EMI. "My role is to co-ordinate everything concerning the group: sleeve design, publicity material, sales strategy... everything. If, say, sales show that the record isn't doing well in a particular area, then I'll call sales and promotions and devise a way of giving the record a shove, whether through advertising on radio, in the press or through window displays.

"Choosing a single for Christmas '76 release off the new album wasn't a problem... it had to be *Romeo*. And its almost immediate success has

meant our strategy is that when the group come back from their US tour we'll set up interviews and the like. A fortnight or so before the tour we'll release the album and probably put out a second single," Dave Munns explained.

Once the single was pressed and released for sale, getting it airplay was the next priority.

Independent Local Radio has emerged as a potent force in helping a record up the charts. Weekly playlist meetings determine each station's broad musical content from which the all-important top 30 is compiled. A place in that elite group means a record is set fair for airplay and sales.

ILR's link with the record industry is by way of area promotions men and women (known as pluggers). It's their job to supply the stations in their area with the latest releases, news of tours, new signings and personal appearances of artists.

EMI have split their promotion team into two camps: London and the regions. Geoff Scourfield is the company's London Promotions Manager: "My main job is to plug the heavier rock groups like Pink Floyd and others on the Harvest label. I took over Mr. Big and handled them like a new act.

"Diplomacy is the watchword for a plugger... you're really only as good as the last record you pushed to a producer or jock. With *Romeo* I reckon I had about six singles for release that week. A couple of them weren't so hot, there were several new signings which I suggested were at least worth listening to and Mr. Big. I pushed it quite hard. You can't tell someone how great an act is, they'll work that out for themselves when they've heard the record. What you can tell them, though, is a little of the marketing strategy, when the album is to be released and when the band are going on the road and available for interview. Most stations know that if we, as a company, are putting muscle into product then there's every chance it's good."

EMI's Regional Promotions force is headed by Martin Nelson. "I liked

their material right away and organised that my main promotions people across the country got copies of the tape.

"The feedback from them was great. We don't actually insist on a record to our pluggers. They know the people they're dealing with and if they don't think a record is good for that station, they tend to deal with it in a different way. With *Romeo*, however, everyone was very excited.

"In all I reckon about 125 people have worked on Mr. Big this time around."

Mike Willis is an independent plugger employed by the band's manager, Bob Hirschman. His credits include successful campaigns for Pussycat and Joan Armatrading. "A radio producer gets anything from 50 to 120 singles given to him a week and it's the survival of the fittest.

"With Mr. Big it playlisted very quickly. Everyone was really enthusiastic and it virtually promoted itself.

"I personally don't believe in the kitsch promotion of a record. Giving someone a T-shirt, Wellington boot, fountain pen or solid gold brick isn't going to persuade them to playlist a record. It's what's in the groove that matters.

"I'm paid by results: a fee and a negotiated bonus, so the better a record does, the more I earn."

At the time of going to press the band were on the road in America, coming to terms with a gruelling coast-to-coast schedule of support dates. Apart from regular visits by Hirschman, responsibility for the band's welfare is in the capable hands of road manager Stan Tippins.

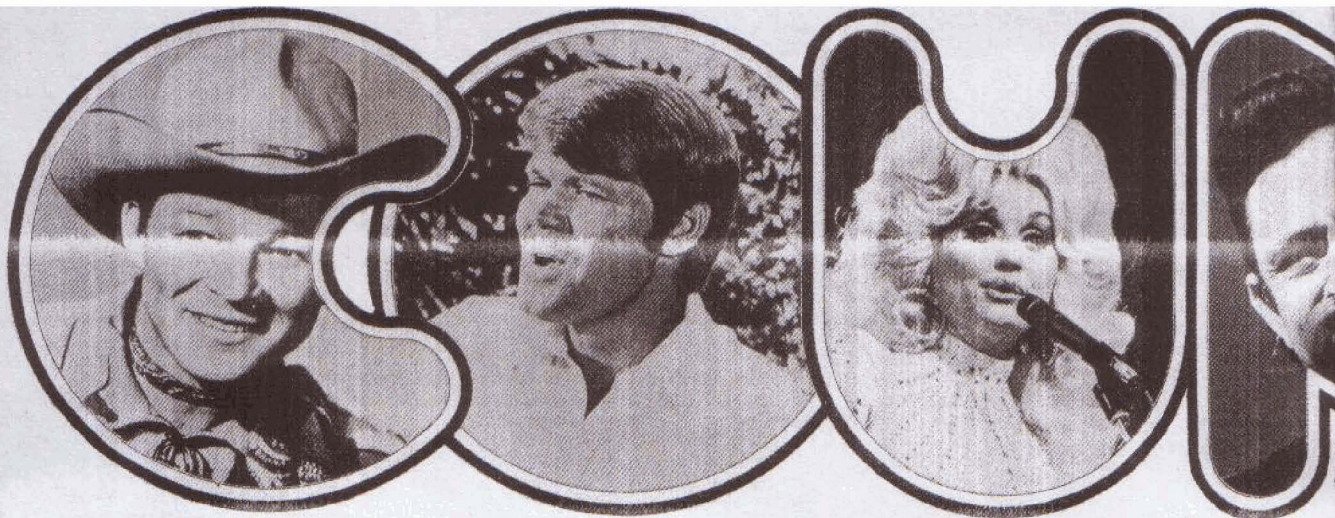
"Our main problem at the moment is that we're supporting different acts almost every night," says Tippins. "That means we have to work out the lights and PA system at every gig. And this tour has also been a bit nerve-racking for the lads. America is a long way away, both geographically and mentally.

"Here they are, stuck in a strange country when they've got a hit single in the UK — and they can't share it with their friends at home."



Mr. Big: (left to right) John Marter (drums), Pete Crowther (bass), Dicken (vocals/guitar), Eddee Carter (vocals) and Chaulky (drums) 13





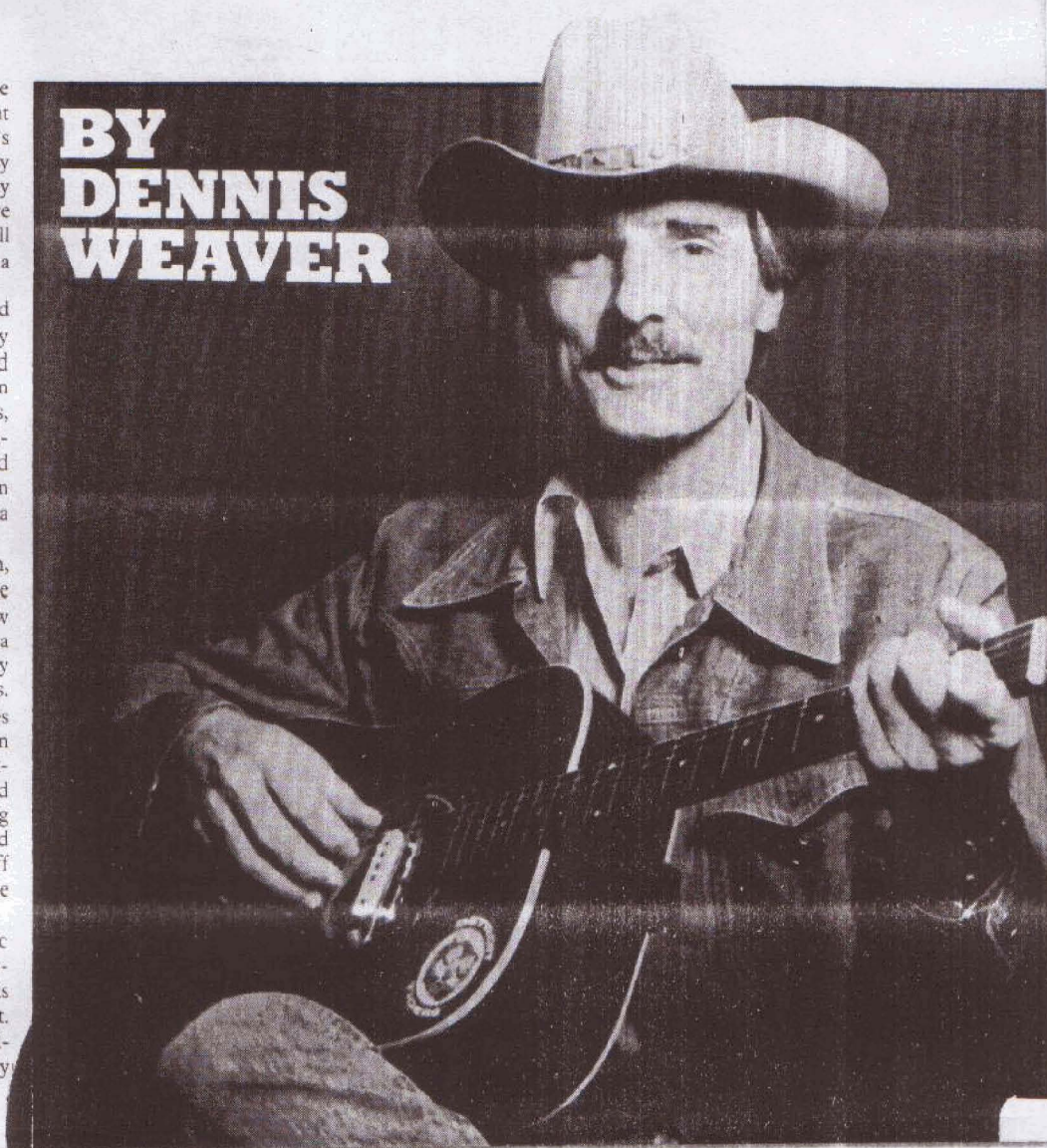
I guess many people have many different ideas about country music. To some it's "hillbilly", to others "cowboy music", and to others "country and western". But really they're all outdated terms. Today it's all just country music. But that's a pretty wide field.

The days of the hillbillies and the cowboys have gone. Country music is universally popular and the old traditions have been overtaken by modern songs, techniques and artists. The hillbillies have become citified and the cowboys and their western songs have ridden off into a golden sunset.

But though they've moved on, they haven't been forgotten. Gene Autry, for example, has hit a new peak of popularity recently with a new set of albums featuring many of his most popular songs. They're conjuring up memories of the old Saturday afternoon picture shows, popcorn and sitting up close to the screen and watching the good guy chasing the guy in black while, in the odd moment or two, he takes time off from his lawful duties to serenade the lady.

But all that has nothing to do with country music in the Seventies. Today, country music is something entirely different. Here in the States it's a multi-million dollar industry. Country

## BY DENNIS WEAVER







*The changing faces of country music:  
(left to right) Roy Rogers, Glen  
Campbell, Dolly Parton, Johnny  
Cash, Olivia Newton-John, Don  
Williams, Tammy Wynette*

is featured on 800 radio stations throughout the nation. It's seen regularly on television, in night-spots and in concert and it has several hundred performers nationally, and many thousands on a local basis.

It has many different faces — "cajun" music in Louisiana, "bluegrass" from Kentucky, "western swing" deep in the heart of Texas and several other regional derivations. But the mainstream of country music is where success lies. It is now the biggest, and most popular, music outside pure pop. Today country has absorbed, and been affected by, many other different types of music, a process which has broadened its sound and increased its popularity. It now sells to both country and pop audiences.

Sometimes it's kind of hard to distinguish who is country and who isn't. Of course you know where you're going with artists like Merle Haggard, Loretta Lynn, Johnny Cash and Don Gibson — they're all hard core country. But you've also got easy listening artists like Glen Campbell and Olivia Newton-John at the one end of the scale and country-rock performers like The Eagles and Linda Ronstadt at the other.

I grew up with country music ... the real, raw variety. We used

to have it right at home with us on my dad's farm on the outskirts of Joplin, Missouri. My dad had an outdoor square dance hall constructed right on the corner of the farm and, come Saturday night, all the neighbours used to drop by for the dancing. I was small at the time, but us kids used to climb up a big, old oak tree and sit in the branches watching it all going on. That was real grassroots country music, and the local fiddle players, guitar pickers and banjo pickers congregated there regularly.

The whole area around Joplin was very rural though, and the town lay in the foothills of the Ozarks. In fact Joplin is known as the "Gateway to the Ozarks". They're a very old mountain range and rugged, but not really rugged in the sense of the Rockies. A lot of hillbillies hung out in those hills, and also the "moonshiners" who brewed the illicit whisky.

The artists who first impressed me were those I used to listen to on the *Grand Ole Opry*, a weekly radio show from Nashville. Today the show is still going strong and has just celebrated its 51st year of transmission. Jimmie Rodgers and the Carter Family were great favourites, and we used to have their records.

Jimmie Rodgers made the greatest impression on me, but

then he made a great impression on everybody. He was a pioneer of country music and, within a tragically short recording career, was responsible for a great surge of interest in the music. Amazingly, he only recorded during a 6 year period. But he found fame with his "blue yodel" originals and songs like *Mule Skinner Blues*, *T For Texas* and *Hobo Bill's Last Ride*. At the time of his death, in 1933, he had sold around 20 million records and brought country music to a huge audience.

Both Jimmie Rodgers and the Carter Family were discovered by the same man, a New York publisher named Ralph Peer. He spent a considerable amount of his time travelling in the Southern States and was always on the lookout for local artists with the intention of recording them for local audiences. In these two cases the records swept the nation and are still eagerly sought after today.

During my childhood I also used to go and see a lot of western movies and, naturally, I soon became addicted to western music. Gene Autry was a great favourite and he was followed by other singing cowboys like Roy Rogers, Tex Ritter and the Sons of the Pioneers.

Before Gene Autry gained fame as a movie







➤ star, he had already made a name as a recording artist. *That Silver Haired Daddy Of Mine*, in the early Thirties, was one of his biggest successes and sold over 5 million copies.

My first western heroes came earlier though: Buck Jones, Ken Maynard (whose film *In Old Santa Fe* featured Gene Autry in his first minor singing role), Bob Steele, Hoot Gibson and Tom Mix. These were the forerunners of the singing cowboys of the Forties.

As I grew up, country m-

Arnold was able to move with the progression of the music. That gave him the enviable position of remaining a consistent hit-maker for well over 20 years, with around 100 hit singles and many albums to his credit.

Around the time that Eddy Arnold began his career, the legendary Hank Williams was also making his entrance. Like Jimmie Rodgers, his recording period was all too brief but, within a five-year span, his success was far greater than the total life's

producers like Chet Atkins and Owen Bradley, a distinct, new country sound began to emerge. I've asked many different people for an accurate definition of "The Nashville Sound", but always the explanations have varied immensely. I guess it's indefinable.

It began with Eddy Arnold's *Make The World Go Away* and the recordings of Jim Reeves, Johnny Cash, Roger Miller and many others. And it continues today with artists like Tammy Wynette, Charlie Rich, Kris

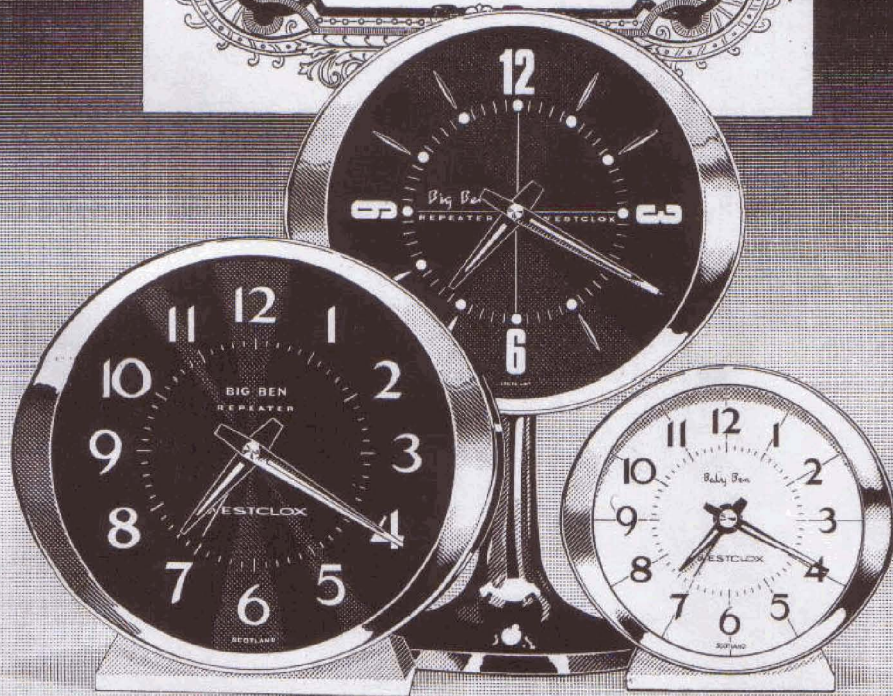
Personally, I feel it's all to the good, because it presents country music with instant, far-reaching appeal.

My own tastes are very liberal and, in some ways, reflect the varying styles laid down by the music. Among my favourites I would include Hoyt Axton, Mickey Gilley, Loretta Lynn, Roger Miller, Tom T. Hall, Dolly Parton, Tammy Wynette and Don Williams.

And that's one aspect of my forthcoming appearance at the



# The world's best alarm clocks: you've got two years to prove us wrong.



What are the qualities that make a Westclox Ben alarm so special?

The whisper-quiet tick, the loud or soft alarm, the brilliantly luminous hands and dial, one key that does everything at once – winds the clock, winds the alarm, resets the alarm. Or the way Big Ben alarm repeats itself until you wake.

But what matters most of all is reliability. However much you knock it about it'll go on waking you with relentless regularity year after year.

Every Ben alarm is protected by a double case that's dustproof, knockproof, and generally morningproof.

We've backed every Ben with a full two-year guarantee – that's twice as long as the guarantee for any other make of alarm.

But then, Westclox Bens are twice as good.

## Westclox

**BIG BEN, BABY BEN, BIG BEN XL.**

No wonder they're  
the most popular alarm clocks in the world.

Westclox, Strathleven, Dumbarton, Scotland. A Talley Industries Company.



# MAKE A DATE WITH...

## LONDON AREA

**Glen Campbell** — 2 April — Royal Festival Hall; 4 April — Royal Albert Hall; 5 April — Royal Albert Hall.

**Ella Fitzgerald & Count Basie** — 24 April — Palladium; 30 April — Royal Festival Hall.

**Jack Jones** — 11-23 April — Palladium.

**Stylistics** — 3 April — Palladium; 10-16 April — Caesar's Palace, Luton; 17 April — Fairfield Hall Croydon; 25 April — Caesar's Palace, Luton.

**Jack Bruce Band** — 15 April — New Victoria Palace.

**James Last & Orchestra** — 18-21 April — Royal Albert Hall.

**Twiggy** — 15 April — Fairfield Hall, Croydon; 26 April — Royal Albert Hall.

**Three Degrees** — 17 April — Palladium (two concerts).

**Wembley Festival** — 9 April — Loretta Lynn/Conway Twitty/Carl Perkins/The Oakridge Boys/Jody Miller/Tommy Overstreet/Don Gibson/Carroll Baker/The Cotton Mill Boys.

10 April — Don Williams/Billie Jo Spears/Jean Shepard/Johnny Gimble/Lloyd Green/Jim & Jesse and the Virginia Boys/Frank Thompson/Nersey



Twiggy

Brothers/Ray Lynam — Philomena Begley. Dennis Weaver is host compere.

11 April — Emmylou Harris & the Hotband/Mickie Newbury/Don Everley/Crystal Gayle/The Dillards/J. J. Barrie/Lawson & Lynch/Larry Gatlin: to be confirmed.

**New Seekers** — 16 April — City hall, St. Albans.

**Johnny Mathis** — 25 April — Palladium (for 1 week).

**Sensational Alex Harvey Band** without Alex Harvey — 7 April — Rainbow.

# SWITCH ON

TO THE NEWS  
AND THE PEOPLE IN  
THE WORLD OF  
INDEPENDENT LOCAL RADIO

## SOUTH COAST

**Glen Campbell** — 3 April — Congress Hall, Eastbourne.

**Jake Thackray** — 4 April — Guildhall, Southampton; 5 April — Winter Garden, Bournemouth.

**Twiggy** — 25 April — Dome, Brighton.

**Three Degrees** — 25 April — Winter Garden, Bournemouth.

**New Seekers** — 20 April — Winter Garden, Bournemouth; 26 April — Guildhall, Portsmouth; 27 April — Congress Theatre, Eastbourne.

**Harry Secombe** — 20 April — Dome, Brighton.

## MIDLANDS

**Heatwave** — 28 March-2 April — Dolce Vita, Birmingham.

**Max Boyce** — 4/5 April — Civic Hall, Wolverhampton; 16 April — De Montford Hall, Leicester; 24 April — Hippodrome, Birmingham.

**Stylistics** — 6 April — Odeon, Birmingham.

**Three Degrees** — 11-16 April — Night Out, Birmingham; 24 April — Commodore Suite, Nottingham.

**Twiggy** — 16 April — Odeon, Birmingham.

**New Seekers** — 30 April — Town Hall, Birmingham.

## THE NORTH

**Stylistics** — 7 April — Empire, Liverpool; 8 April — Opera House, Blackpool.

**Glen Campbell** — 7 April — Apollo, Manchester; 8 April — Empire, Liverpool; 9 April — Opera House, Blackpool; 10 April — City Hall, Sheffield.

**Twiggy** — 17 April — Empire, Liverpool; 24 April — Palace Theatre, Manchester.

**Three Degrees** — 27 March-2 April — Batley Variety Club; 18-23 April — Golden Garter, Manchester; 26 April — Guildhall, Preston; 29 April — City Hall, Newcastle.

**Roy Orbison** — 3-9 April — Batley Variety Club; 10 April — Empire Theatre, Sunderland.

**New Seekers** — 8 April — New Theatre, Southport; 14 April — Theatre Royal, St. Helen's; 17 April — Thameside, Ashton-under-Lyne; 29 April — St. George's Hall, Bradford.

**Max Boyce** — 9 April — Free Trade Hall, Manchester; 10 April — Theatre Royal, York; 14 April — City Hall, Sheffield.

**Nasty Pop** — 6 April — Mr. Digby's, Birkenhead; 8 April — Penthouse, Scarborough.

**Graham Parker & The Rumour** — 3 April — Palace Theatre, Manchester.

## SCOTLAND

**Glen Campbell** — 15 April — Apollo, Glasgow; 16 April — Music Hall, Aberdeen; 17 April — Usher Hall, Edinburgh.

**New Seekers** — 9 April — Magnum Theatre, Irvine; 10 April — Queens Hall, Dunoon; 11/12 April — Eden Court Theatre, Inverness; 13 April — Caird Hall, Dundee.

# SCENE AND HEARD



Cliff Richard

*Spider Man*, one of the tracks on **Cliff Richard's** new album *Every Face Tells A Story*, features a lengthy guitar solo put in by producer and Shadow **Bruce Welch**. Richard enjoyed a good reception when the album was given a playback in London, but seemed ignorant of the final mix before the night.

"I came in through the stage door tonight and a commissionaire came up to me, peered at me through his glasses and said: 'Didn't you used to be **Spike Milligan**?' Milligan claims it really happened on the night **Ed Welch's** music for *The Snow* *Goose* was given its world

premiere at the Royal Festival Hall.

**Hallam's** programme director **Keith Skues** enjoyed two birthday parties last month... one at the Post Office tower, the other a private party in Hampstead. Rumours suggest he then took 10 days off to recover.

**The Captain and Tennille** popped into London late last month to discuss TV specials for screening later in the year.

*Opportunity Knocks!* strikes again in the shape of chart-busters **The Brothers** (who've got a new single coming out in the first week of April and an album a couple of weeks later) and the signing to MCA of **Lips**, Jilly Franklin and Diana Pearton. Who says there's no new talent around?

CBS Studios, near London's Greek quarter, is currently buzzing with news of a musical that has attracted the talents of **Gloria Jones**, **Julie Felix** and **Cat Steven's** brother **David**.

*Evita* has gone gold and its now certain that **Tim Rice** and **Andrew Lloyd Webber** will be masterminding the staging of their work.

**Eric Clapton** takes to the road again soon with George Terry, guitar, Dick Sims, keyboards,

Jamie Oldaker, drums, Carl Raddle, bass, Sergio Pastora, percussion and vocals courtesy of Yvonne Elliman and Marcy Levy. Special guest on the road will be **Ronnie Lane**.

**The Rolling Stones** live album — their last for WEA — features tracks from their American and European tours of '75 and '76 respectively... and two unpublished dates in Toronto before audiences of about 300 people.

**Motown** go mid-price with a series of seven albums called *Motown Specials*, featuring the very best of the company's repertoire, which includes **Diana Ross** and the **Supremes, Jnr. Walker, The Jackson 5, The Temptations** the **Four Tops**. On the road again and planning a new album, **Richard and Linda Thompson** and a new six-piece acoustic band.

**Capital Radio's Ian Davidson** seen in the foyer of the Warner West End 2 cinema in London after the preview of *A Star Is Born*, distributing badges for the movie. Spare time job, perhaps?

Fan of the Month: **Mike Read** of **Thames Valley** recently received a signed photograph of Capital's **Katie Boyle**: "I've been a fan of hers for years," he admitted.



# FOR ONCE THE GAME'S THE THING

TUNE IN TO ILR for the latest news on the U.S. Masters Golf Tournament (April 7-10). But don't expect a mention of the prize money the top players will be driving for.

Money is one of those words which the Augusta National Golf Course, Georgia, scene of the tournament, finds distasteful. Commentators and newspapermen are forbidden to discuss the subject. There is no word from the sponsor, either — the Masters is one of the few major events which refuses sponsorship and bans advertising hoardings on the course.

All of which would seem to ensure that the men from the media might feel a little uncomfortable at the 19th. But Arthur Montford, who introduces Radio Clyde's late Saturday chat show, presents *Scottsport* for Scottish Television and is Rector of Glasgow University, has a burning ambition not only to visit the clubhouse, but also to play the Augusta course.

"It's one of the world's great courses," he says. "It was built by Bobby Jones, who won everything the game had to offer before he

retired in 1930. He believed good courses always produce the best winners and was proved right. Horton Smith won the first Masters Tournament, in 1934, and since then the holders have ranged from Gene Sarazen right through the card to Arnold Palmer, Jack Nicklaus and Gary Player."

A competent golfer with a handicap of eight, Montford plays summer and winter at the Glasgow Golf Course and has tackled many of the best-known courses around the world. He met Bobby Jones in 1959 and was invited to visit the Augusta. "It's my greatest regret that so far I've never had the opportunity to get out to Georgia," he says.

While Montford admits he was never good enough to take up the game professionally — he started playing at school during the war — there was some measure of compensation in 1970, when he pioneered golf coverage on ITV. His on-the-spot reports for Scottish Television on the Willis Tournament at Dalmahoy, near Edinburgh, sparked off such a reaction that within two years golf was a favourite on the entire ITV network.

Ray Floyd won last year's U.S. Masters Tournament, but Montford is not backing him to retain the title.

"Jack Nicklaus and Gary Player are the men in form," he says, "and I would take them to conquer difficult holes like the long par 5, which is over water. But then there's Johnny Miller who is playing well and about to win something. Britain's best bet must be Peter Oosterhuis, who made a good showing in last year's Masters. Tony Jacklin is also improving, but I'm not so sure he'll come good in time."

"The Masters is often won — or lost — at the 18th. This is a par 4 dog-leg hole, needing a very bold second shot. That's where it will all



Jack Nicklaus (above) and Gary Player (below): both in form and hoping to repeat past successes in the U.S. Masters Tournament



be happening and anyone lucky enough to get a ticket for the event will want to be around when the leaders reach the 18th on April 10."

And when the final putt has been sunk and the winner pockets his cheque, how much better off will he be?

Like the Augusta authorities,

Montford remains tight-lipped, unwilling to hazard a guess at the prize money. For once, in a game dominated by finance, the prestige of winning seems more important than the pickings — particularly to Arthur Montford, whose greatest prize would be just to play the course.

## RADIO SPORTS GUIDE

Radio Guide's diary of major sports engagements to listen out for on Independent Local Radio during the month ahead.



### FOOTBALL

**April 6:** Semi-final, 1st. leg, European competitions.

**April 17:** West Germany v. N. Ireland.

**April 27:** Scotland v. Sweden.



### CRICKET

**April 20:** M.C.C. v. Middlesex (Lords).

**April 23:** Benson and Hedges Cup matches.

**April 30:** Surrey v. Australia.



### GOLF

**April 7-10:** U.S. Masters Tournament (Augusta, Georgia).



### RACING

**April 2:** Grand National (Aintree).

**April 27:** 2,000 Guineas (Newmarket).

**April 28:** 1,000 Guineas (Newmarket).



### MOTOR RACING

**April 3:** U.S. Grand Prix West (Longbeach).

**April 17:** Japanese Grand Prix.

## DICKSON and ELO winners

Our three January cookery competition winners deserve a special pat on the back as well as their Barbara Dickson albums, for answering the very tricky question about the Scottish recipe for chicken howtowdie. Yet, strangely, none of the three comes from Scotland. The ELO competition was much more straightforward and plenty of contestants knew that Jeff Lynne was a former colleague of Roy Wood from the heady, hit-making days of *The Move*.

### BARBARA DICKSON COMPETITION:

The three *Radio Guide* readers who each receive a copy of Barbara Dickson's *Answer Me* album in January's culinary competition are: John Paul of Luton, Beds.; Joan Walker of Orpington, Kent; and Miss P. O'Neill of Maghull, near Liverpool. And the answer to our cookery poser, as supplied by *Radio Guide's* cookery editor, Veronica Herriot, is that chicken howtowdie is a small, stuffed, boiled chicken, served with spinach and poached eggs. The dish is believed to have been introduced to Scotland from France by Mary, Queen of Scots.

### ELO COMPETITION:

Before the Electric Light Orchestra was formed, leader Jeff Lynne was a member of chart-topping group *The Move*. And for the first 25 *Radio Guide* readers out of the postbag to tell us this in our January ELO competition, there's a prize copy of ELO's

superb new album *New World Record* on the way. They are:

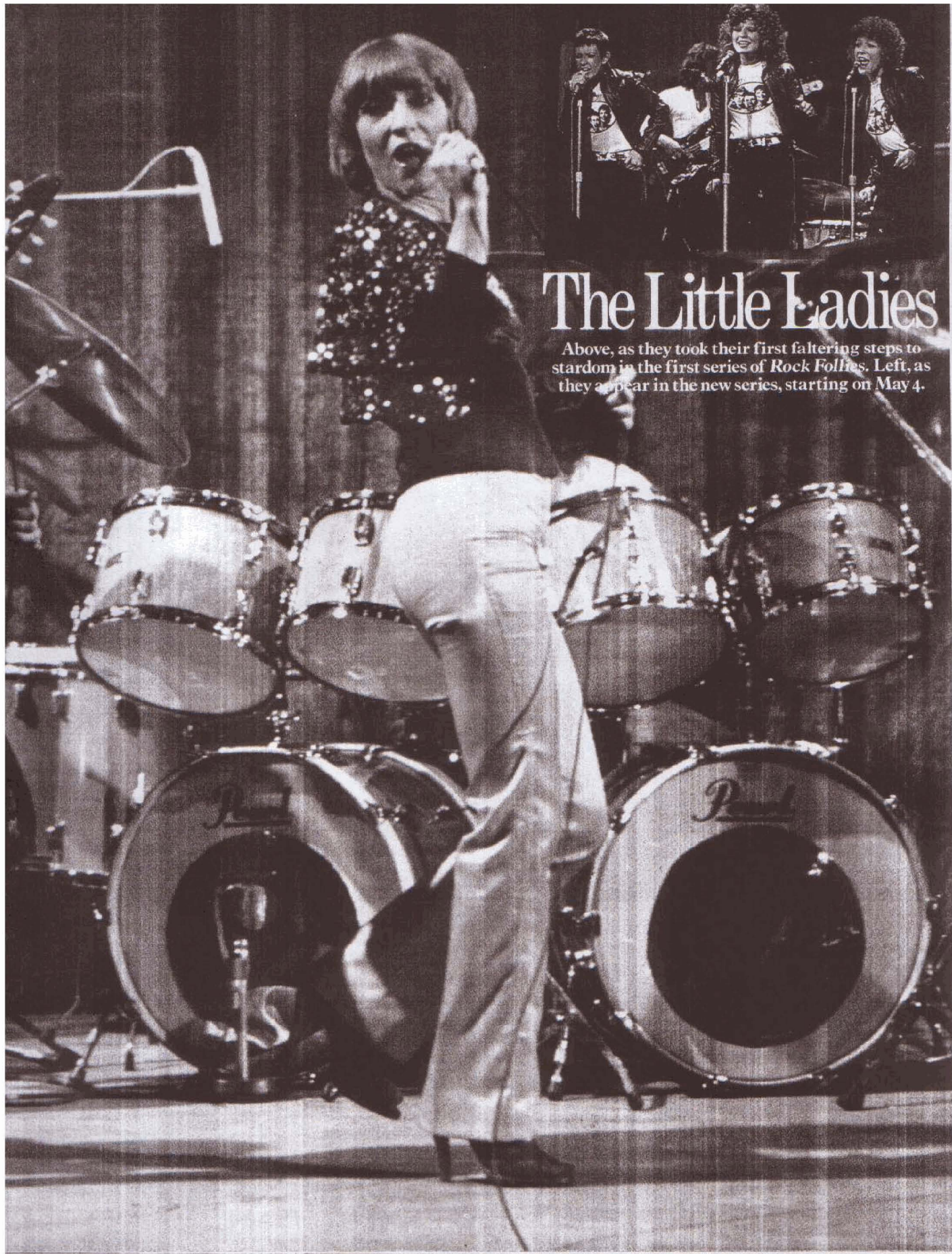
Mrs. J. Townsley, Royton, Lancs.; Simon Gledhill, Nottingham; Miss S. Ferriday, Hartlepool, Cleveland; D. A. Crowe, Welshpool, Powys; Simon Parrett, Fareham, Hants.; Geoff Taylor, Croydon; Jeremy Hall, Worsley, Manchester; M. A. Randall, Loughborough, Leics.; Nick Smith, Nottingham; S. G. Harris, Aldershot, Hants.; Michael Copplestone, Portsmouth; Janice Gillard, Nottingham; Jeremy Duggan, Keele, Staffs.; S. Khajenouri, Richmond, Surrey; Roger Woods, Colchester, Essex; Mark Hughes, Solihull, W. Midlands; Karen Everett, Wednesfield, W. Midlands; Bob Moore, Wollaton, Notts.; Helen Gregory, Stockport, Cheshire; Stuart Salt, Manchester; Derek Brown, Edinburgh; B. Dennett, Upton, Notts.; John Brooke, Colchester, Essex; I. Kristian, Royton, Lancs.; M. Burns, Clacton-on-Sea, Essex.



# RADIO GUIDE







## The Little Ladies

Above, as they took their first faltering steps to stardom in the first series of *Rock Follies*. Left, as they appear in the new series, starting on May 4.





# Green Silk Cut.



The least expensive low tar cigarette.

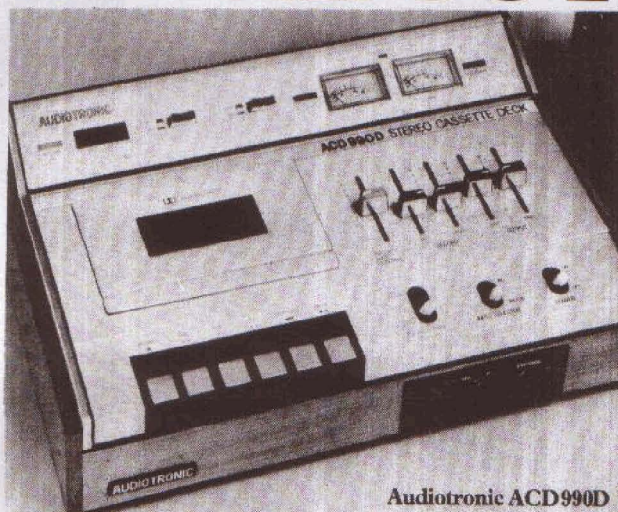
SC27

**LOW TAR** As defined by H. M. Government  
**EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING**



# ALL YOU NEED TO KNOW ABOUT HI-FI

In the third part of this exclusive *Radio Guide* series which cuts through the jargon and technicalities of the hi-fi jungle, we look at cassettes and cassette decks. **Philip Bergman**, Product Evaluation Manager of Laskys, the London-based retail company which has become one of the biggest names in hi-fi, explains how they work, what you should pay and what you get for your hard-earned cash



Audiotronic ACD990D

**I**F THE CURRENT state of the cassette art had been predicted only five years ago the prophecy would have been greeted with derision. The enormous growth in popularity of the cassette has been largely due to the remarkable technical advances of the last few years, together with the cassette's convenience and simplicity of use.

The cassette format invented by Philips about eleven years ago was conceived not as a high fidelity recording medium, but as a convenient and compact system for speech reproduction. The slow speed of  $1\frac{1}{2}$ " per second did not permit a sufficiently wide frequency range for music reproduction and was plagued by unacceptably high tape noise.

Only open reel recorders were capable of producing high quality recordings and, indeed, for those who require facilities such as editing, dubbing, sound on sound or multi-track and the last ounce of fidelity, the open reel recorder is still the choice of the enthusiast and professional.

Before we continue, a moment's silence for the 8-track cartridge which has suffered the same fate as the dodo. Its basic design has not permitted the same improvements that the cassette has enjoyed and for the purposes of serious recordings cartridges can now be discounted (which is probably what is happening to

them in any hi-fi shops that have still got them sitting on the shelves collecting dust!).

The single most important factor in the development of the cassette was the introduction around 1970 of the Dolby noise reduction system. The name has almost become a generic term like Hoover or Kleenex — a tribute to its universal acceptance. Anybody who has bought or is contemplating buying a cassette deck instinctively knows that he or she must have it, even if they

don't really know what it does. "Does it have Dolby?" is a question every hi-fi salesman must have been asked. But before explaining what it does and how it does it, there is one important misconception about the Dolby system which I feel I should clear up.

Whatever anybody tells you, there is no black magic about the Dolby system. It cannot remove noise already present in the signal such as record surface noise or background hiss from a radio

broadcast. It prevents further build-up of noise during the recording process. The Dolby system affects only quiet signals at high frequencies because at high frequencies hiss is most noticeable and because quiet signals drop in level down towards the noise 'floor' of the tape so that the tape noise becomes intrusive (Fig. 1(a)).

So, before the signal reaches the tape, low-level high frequency signals are boosted (Fig. 1 (b)). That's why Dolbyised tapes sound rather shrill if you play them without the Dolby switched in or on a non-Dolby machine. During the re-play, the Dolby processor cuts these boosted high frequencies back to their original level (Fig. 1(c)), suppressing the noise without affecting the musical content of the signal. Simple and effective, and also universally compatible. A tape made on one Dolby machine should re-play equally well on any other. You can, of course, buy pre-recorded musicassettes 'pre-Dolbyed' which are identified by the familiar double D symbol. You may come across other noise reduction systems such as ANRS or DNL. ANRS, which stands for Automatic Noise Reduction System, is JVC's own system which is similar in concept to Dolby, but skirts around Dolby's numerous patents. Although it's not strictly identical from a technical standpoint, tapes made on either system are interchangeable. Only the most practised ear would detect any anomalies. The Philips DNL system (which stands for Dynamic Noise Limiter), unlike Dolby or ANRS, does not require any pre-processing of the tape. So it can be used on any recording on replay and it is quite effective in its action as a variable filter, although not found on many machines these days.

The arrival of noise reduction opened cassette manufacturers' eyes to the real potential of the little plastic wonder and an era of furious development began.

Tape manufacturers developed new types of tape coatings, such as chrome dioxide, to enable much higher

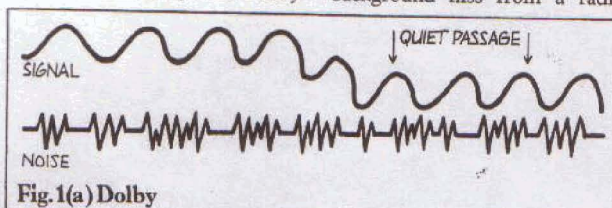
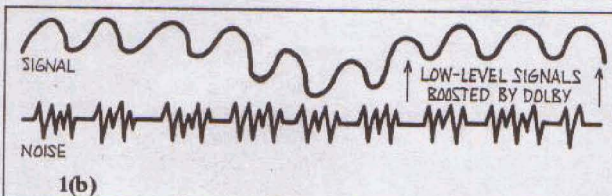
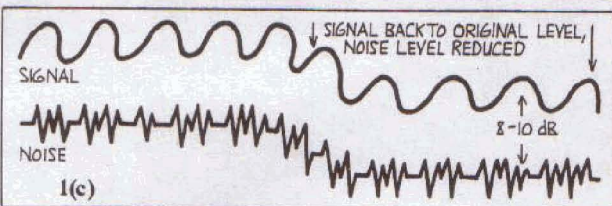


Fig. 1(a) Dolby



1(b)



1(c)



→ frequencies to be recorded and high levels to be accepted by the tape. This allowed the signal to be recorded as far above the tape noise as possible, thereby reducing apparent hiss. Even conventional iron oxide tapes have been developed to high levels of sophistication and are now capable, with the right machine, of yielding exceptional results. In fact, chrome dioxide tape has never quite lived up to its original promise. Although it is capable of accepting a wider frequency range than normal iron oxide tape, chrome tape suffers from higher distortion in the all-important middle frequency range where most musical information lies. Iron oxide tape does not have quite such a wide frequency response but is less prone to distortion in the mid-range. One fairly new tape formulation which has been developed to overcome this problem is an ingenious combination of the two called ferrichrome (Fig.2). The polyester backing of the tape is coated first with a layer of iron oxide a few microns thick and then with a further few microns of chrome dioxide layered on top. The result is a tape that combines the low distortion properties of iron oxide with the wide frequency response of chrome dioxide. Sony, BASF, Scotch and Agfa all produce variations of this tape formulation. But before you go rushing out to buy one to see if it's as good as I've cracked it up to be, let me offer a few words of warning.

Your cassette machine might not be suited for this particular type of tape. Your cassette machine might not even be suited the type of tape you are using at the moment! To understand why this

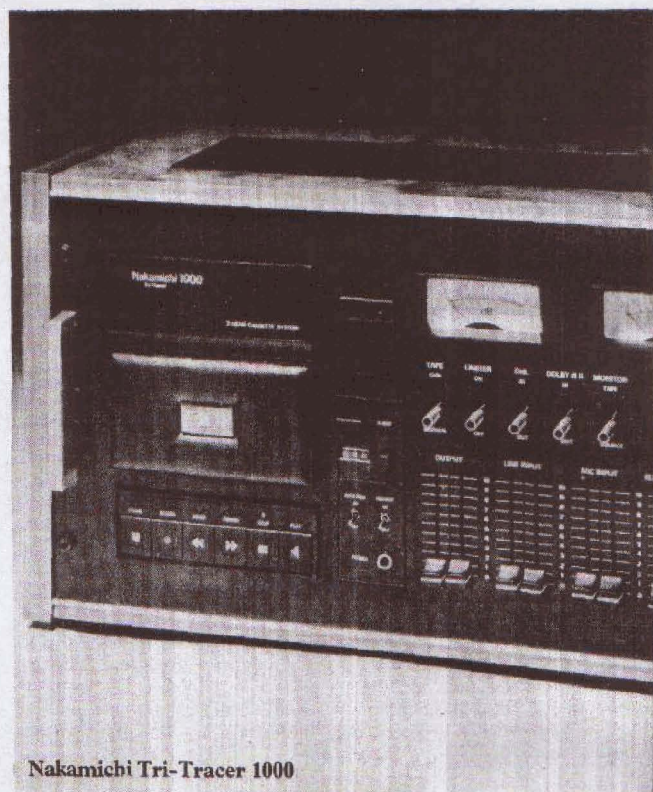
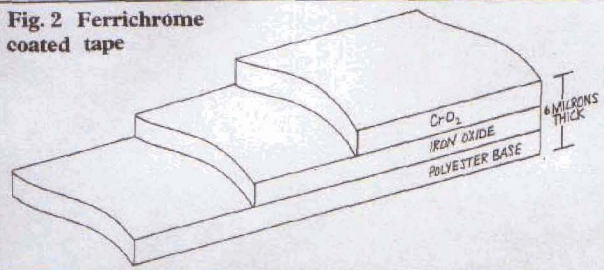
is, an analogy can be drawn between a cassette deck and a car. You wouldn't expect optimum performance from your motor with the wrong brand of oil and petrol and here's why.

Tape is coated with a solution in which thousands of tiny magnetisable iron or chrome particles are trapped. The recording head is fed with the signal which produces a magnetic field and reorganises the particles into tiny bar magnets in proportion to the musical signal. When the tape is replayed, the tape passes the replay head and the opposite effect occurs. The magnetised particles create an electric current in the coil inside the tape head and this, in very simple terms, is how a tape recorder works. Unfortunately, the audio signal is too weak in itself to provide enough magnetism to get the particles moving sufficiently to magnetise themselves so an additional electric current is applied to the tape head at the same time. This is called bias.

Bias is a very high frequency signal, usually around 100,000 Hz, which is sufficiently strong to excite the particles on the tape, but too high in frequency to be heard. The audio signal is added to it but only the audio signal remains in the audible frequency range. The bias signal, incidentally, is also used by itself to erase the tape — the frequency is too high to hear, so you effectively end up with blank tape.

Now, to get back to the oil and petrol analogy, the point of all that is that different tapes need different strengths of bias and if your machine has not been adjusted at the factory for the tape you have chosen, the chances are you will not get the best results.

Fig. 2 Ferrichrome coated tape



Nakamichi Tri-Tracer 1000

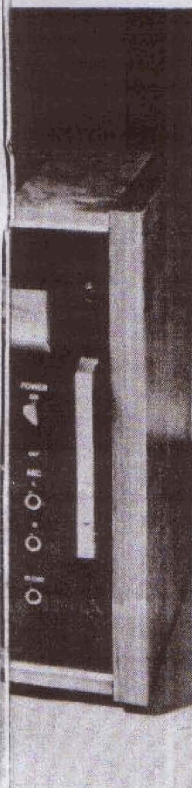
So make absolutely certain that you know for which tape the machine is set. Consult your instruction book or ask the dealer who sold it to you. Don't be misled into thinking that because a particular brand of tape has a good reputation it will necessarily give of its best on your particular machine. Most machines have a switch marked bias with usually two or three set positions, marked something like 'normal' or 'regular', 'CrO<sub>2</sub>' or 'FeCrO<sub>2</sub>'. These select the different degrees of bias required for respectively iron oxide, chrome and ferrichrome tape. But each position provides only one bias level on each setting, so don't assume it will suit any tape that falls into the three basic categories. The other switch which often accompanies the bias switch is usually marked equalisation or EQ. This is rather like a fixed tone control and adjusts the recorder to compensate for deficiencies in the charac-

teristics of the recording head and the manner in which tape accepts the signal recorded onto it.

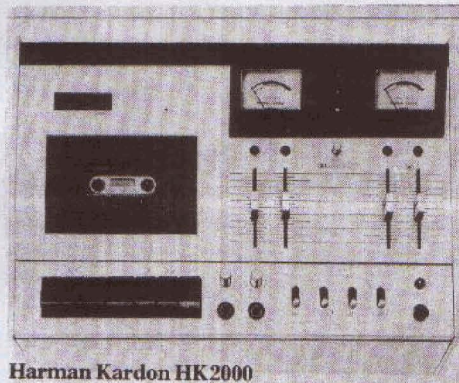
Now let's take a look at the mechanics of a tape recorder. The basic layout of the tape transport is an ingenious exercise in squeezing a lot of components into a very small space. Unlike most reel to reel recorders, which have separate heads for record and playback, most cassette decks use a combined head which is switched automatically depending upon which function is being used. There are a number of cassette decks with separate recording and playback heads, at the top end of the price range, which offer full monitoring facilities. They are known as three head machines and the monitoring system means that you can listen to the signal being recorded during the recording process and make any necessary adjustments. Examples of these are the Sony TC177SD, Nakamichi 700 and the Akai GXC760D. Impressive ma-



# ABOUT HI-FI



Trio KX-620



Harman Kardon HK 2000

chines, but they are expensive.

The actual drive motor has a particularly difficult job in a cassette deck. It must keep the tape travelling past the heads very smoothly to prevent wow and flutter (now if you'd read last month's article you'd know what that meant!). It's more difficult to achieve in a cassette deck than a turntable because a turntable has the bonus of a large heavy platter to help smooth out any variation in speed. Although most cassette deck motors are fitted with a fly-wheel to help smooth out speed variations, additional control is applied by drawing the tape through a rubber 'pinch' wheel. This presses the tape against the motor spindle or capstan and

draws the tape past the heads creating tape tension. Variation in tape transport design such as dual capstans — often used in Sony cassette decks for example — allow the right-hand capstan to revolve slightly faster than the left-hand capstan to keep the tape under constant tension.

Moving to the top of the machine (or the front depending on whether it's a top loader or a front loader), most cassette decks are fitted with VU meters which indicate the strength of the incoming signal, but should only be regarded as a guide. The trick is to record the signal as high as possible without driving the tape too hard and running into distortion. Too low and you'll sink the music

down to the hiss level of the tape. A little practice will reveal the right recording level at which to obtain optimum results.

VU meters are, however, only designed to give an indication of the average value of the signal and are unable to register sudden sharp peaks in the music (Fig.3). So take care that you don't inadvertently over-record through under-estimating them. Some machines are fitted with little lights near the meters called 'peak indicators' which are designed to respond to these peaks. They are a great help in judging the recording level and preventing over-recording. They are often more useful than meters and well worth taking into consideration if you are looking around for a new machine.

As far as the outward appearance of a cassette deck is concerned, they fall broadly into two categories, the front loading and top loading style. Front loaders have gained rapidly in popularity. They are designed to stack on a shelf on top of or underneath an amp or tuner and most hi-fi manufacturers produce front loading decks to match the rest of their range.

As with all hi-fi specifications, you really need to know how to interpret cassette deck performance figures. But, as a rough guide, a decent deck should be able to reproduce a frequency

## Don't be dazzled by dozens of knobs, switches and blinking lights

range of 40 - 15,000 Hz within 3dB limits. It should be capable of a signal to noise ratio of somewhere between -50 to -60dB (with Dolby in) and should keep the tape speed constant within 0.1% RMS or less.

Manufacturers do their best to seduce the customer by cramming feature upon feature into their decks. Don't be dazzled by dozens of knobs, switches and blinking lights. Look at the feature, find out what it actually does and decide whether you really need it. If you don't, don't waste your money unless you just want the equipment to look pretty on your shelf.

Lastly, we all know that those millions of blank cassettes aren't being bought just for dictating machines or to record baby's first gurgle and we don't want to deprive those impoverished record companies of their income. So get yourself an amateur recording licence: It's only a few bob and the next time your favourite DJ previews the latest album by the Pink Floyd or the Eagles on your local radio station, at least you will be able to sleep at night without a cloud of purple guilt hanging over your head.

### RECOMMENDATIONS UP TO £100

Amstrad 7070	£97.60
Audiotronic ACD770D	£79.95
Audiotronic ACD880D	£95.00
Audiotronic ACD990D	£99.95

### RECOMMENDATIONS UP TO ABOUT £150

Aiwa AD1250	£142.95
JVC KD21	£119.95
Pioneer CTF 2121A	£139.95
Trio KX-620	£155.00

### RECOMMENDATIONS UP TO £250

Aiwa AD6500	£227.55
Harman Kardon HK 2000	£250.00
Sansui SC3000	£195.50
Yamaha TC800GL	£224.00

### MONEY NO OBJECT

Nakamichi 600	£338.65
Nakamichi Tri-Tracer 1000	£848.15
Sony TC177SD	£447.10
Toshiba PC6030	£341.50

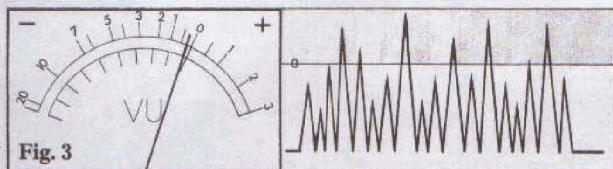


Fig. 3



# TWO'S COMPANY IN THE RACY TR7

TRIUMPH TR7: inclined four cylinder 1,998 c.c. in-line o.h.c. engine, water cooled. TRANSMISSION: rear drive, four-speed (optional five or three-speed automatic) manual. BRAKES: Servo-assisted front disc, rear drums, with tandem master cylinder and rear brake reducing valve to lessen risk of rear wheel lock-up. STANDARD EQUIPMENT: inertia reel safety belts, heated rear window, tinted laminated windscreen, adjustable dipping rear view mirror, radio aerial and two door-mounted speakers (radio extra), twin windtone horns, two-speed and delay wipers and washer, door mirror. PERFORMANCE: approx. 109 m.p.h. top speed. FUEL CONSUMPTION: approx. 28 m.p.g. HEIGHT: 4ft. 1.9in. high, 5ft. 6.2in. wide, 13ft. 8.3in. long. PRICE (at time of going to press): £3,335.

**T**HIS is a real spring fever car. It looks sporty, goes well and those pop up headlamps are a good way of attracting a girl's attention. In fact somebody told me a while back that he knew of a guy with a Lotus Elan who fitted eyelashes to his pop up headlamps and re-phased the lights so that he could "wink" them. Mind you, once you've gained the lady's attention, you need somewhere comfy to take her because there's not much room in the car for anything beyond holding hands.

I'm a Mini driver and with my long legs, comfort in cars has always been something of a problem. Not so with the TR7, which has plenty of legroom and

an adjustable backrest for fine levels of comfort. It's also an easy car to get in and out of — you don't have to go down on your knees or anything like that.

The TR7 is a car that breeds confidence. It took me only a few miles to feel thoroughly at home. A major contribution to this is the fact that all the instruments and controls are easy to see and find, which means you don't have to take your eyes off the road for more than a split second. That's just as well when you realise how fast you're going.

I particularly liked the three fascia switches for the hazard warning flashers, heated rear window and lights. The steering-column mounted controls are also fin-

gertip easy, with the occasional wipe and two-speed wipe and wash switch on the left and the headlamp flasher, head and main beam lights and hooter on the right.

I also appreciated the vertical strip of warning lights up the centre of the dashboard between the dials. If anything went wrong you couldn't miss it. And I particularly liked the "fasten seat belts" warning light. The heating and ventilation system is also efficient and well thought out, with the four slide switches close at hand.

Not that the TR7 is all good.

Judging its length when you're parking is a real problem because the bonnet slopes away out of sight to the wedge nose, which makes it in-

**'It gives  
the reassuring  
impression  
that the tyres  
are glued to  
the road'**

stantly vulnerable to knocks. No wonder they've covered it with impact-absorbing plastic. I found that the only sure way of assessing the vehicle's length was to have the headlamps up — at least then I knew there was another 6in. or so before the end of the car. And another disadvantage is that you sit so low in the car, it's not too

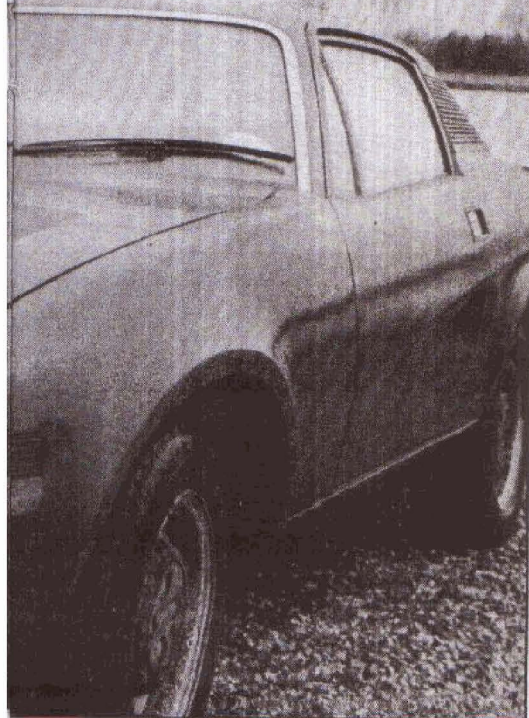
easy to judge its width.

Although I liked the positive feel of the steering, I feel it would be better to have steering that is light at parking speeds and gets progressively heavier the faster you go, rather than the other way round.

The car's handling though, is excellent. I bought my Mini mainly



**Mike Read,**  
top disc jockey  
with Radio 210  
Thames Valley in  
Reading, takes to  
the road in  
Triumph's sporty  
TR7 — and gets  
excited about its  
possible effect on  
his lifestyle.



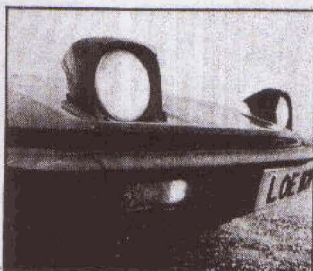
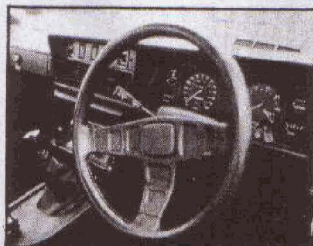
because it was cheap and could be chucked around country lanes without losing control. The TR7 gives the reassuring impression that the tyres are glued to the road. Even on the rough track we used for the pictures — and a particularly muddy hairpin bend — there was no time that I felt uneasy about whether or not I was in control. And some of the pictures were taken when I was doing over 90 m.p.h.!

Probably my major criticism of the car is of the interior trim. If you're out to impress, which must be one of the reasons for owning a car like this, the acres of plastic interior trim cheapen what is essentially a luxury car. And the TR7 motif on the passenger's side of the

dash is a sort of plastic stick-on label (on this car it had already wrinkled). Surely a more tasteful flush metal badge would have been better?

One plus factor about this two-seater, however, is that there's lots of room for oddments in carefully moulded shelves on top of the dash and behind the seats, and a usefully large glove locker in the fascia. On the other hand there's barely room for two large suitcases in the boot, unless you're willing to go to the expense of fitted luggage.

But as a boulevard lady puller and for dashing off through country lanes to that secluded country hotel with the log fire and candle-lit dinner for two ... it's perfect.



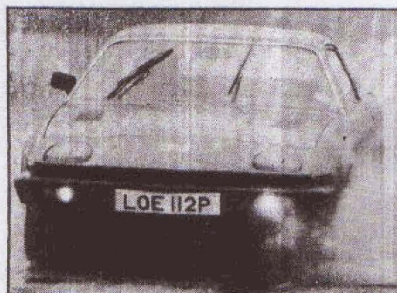
The carefully positioned instruments and controls (top) inspire confidence, but judging the TR7's length is difficult. It becomes easier with the headlamps in the raised position (middle). Boot capacity, though, is strictly limited, unless you lash out on fitted suitcases.

## SECOND OPINION

John Russell gives his personal opinion on the Triumph TR7 featured in our main road test.



The TR7's aerodynamic styling, echoing the wedge shape of British Leyland's Princess range, is certainly a break from the traditional "hairy" sports car image. The car has a great deal of style both outside and in, setting an exceptionally high standard of accommodation for the driver and one passenger. Dashboard design is particularly good, with all dials and switches very close to hand. Performance is exciting, if not dramatic, and the car sits on the road well. It is also surprisingly economical, giving over 25 miles to the gallon. The price is really quite reasonable — but anyone thinking of buying a TR7 should first check what the insurance will cost, as this is bound to be very expensive.



Over potholes, in the wet, at 90 m.p.h. — a tribute to the TR7's superb handling



Nose down, tail up and wheels glued firmly to the track: the TR7 shows off its excellent roadholding as Mike Read swings it safely through a muddy and treacherous hairpin bend



**T**WO YEARS AGO, Gene Pitney took a decision about his future. "I sat down and said to myself 'I'm going to try to get into the charts again'. In 1970-71 I cut back on work to about six months a year because I wasn't seeing my wife and family. I was just working and travelling 11 months out of 12 and the result was ... absentee Daddyism." Gene is back in London, ensconced in a comfortable but not over-indulgent hotel suite near Bond Street. He apologises for being a little over-dressed, but the photographers have only just left and he hasn't had time to change. He is wearing a sweater and dark slacks, but he explains that he prefers cut-down Levis and a T-shirt when he's not working. He's easily as young as he looks on television, or rather five years of worry lines have been avoided and he has, as they say, worn well. Even the first grey hairs obligingly set themselves at the sides and back of his head to flattering effect — it's hard to believe that he's now 36. Although Pitney is trying to get back into the charts, he is looking for more than public attention via a hit song, although the singles' charts remain a barometer of popularity. "When you have had no hits for some time, the fear starts," Gene explains, "and this leads to a feeling ... no, a great need, to find out if you are still capable. A lot of people are shooting for that elusive hit, but the thing is that I now get a feeling of well-being on stage."

"Before, with the pressures of hits in the charts, one used to get the feeling, 'Are these people here to see me or some kind of media image of a chart-topper'. I've done shows with people whose nerves make them throw up before they go on stage — all they have behind them are a couple of giant hits achieved in the studio. This is why I give all the credit in

the world to the Motown Organisation and to Berry Gordy in particular. He had a school for his recording stars, to teach them how to dress, to teach them stage presence, so that when they went on the road they looked at ease, they looked good..." Pitney lights up when he's talking about performing. It's a kick he obviously needs. "Yes, I need the outlet that performing can provide, because that is me giving something to the audience, rather than taking. But I do need to retreat into seclusion as well. I certainly don't need the applause in the way that, say, Judy Garland did — I'm more confident than that."

Although Pitney seems to maintain a stoical outlook and an enviable equilibrium, he admits to taking pills to keep him going. "Years ago," he recalls, "I was taking a pill and a reporter with a nose for a story immediately wanted to know what it was. My wife was pregnant at the time and I said that it was one of her vitamin pills ... the story grew from there. I still get asked if I'm on the Pill these days..."

While doctors debate the physical usefulness of vitamin supplements, Pitney obviously responds to the psychological benefits of taking them.

"On a trip such as my UK tour, I stick with the vitamins for seven to 10 days, mainly because they help with the re-adjustments of body time, the stress factor. B and C vitamins certainly get used up more when you're under strain, so even if it's psychological, who cares?"

Pitney isn't a hypochondriac, but he has had to live with a considerable number of the natural shocks that the pop star's flesh is heir to. In the early Seventies he developed a baffling illness that meant he was unable to metabolise food into energy.

"I just didn't feel strong, although there were no pains or any-

thing. But after all the checks, the blood tests and the barium meals, they said 'We can't find anything, but we think you've got a spastic colon', which means a pitted stomach from years of travelling, wrong eating, nerves. As food passed through, none of the vitamins and minerals were being absorbed."

He also remembers that he whimsically came to terms with the internal disorders when he was living on antacids and a fat-free diet. One day he saw so many bottles of the preparations he used on the drugstore shelves that he concluded he was not alone — a lot of people had the very same problem.

Despite the ravages of high-energy living, Pitney remains emotionally and mentally sure-footed, without any outside assistance. "A psychiatrist? No, I'd tell you if I had been to one. I had a very solid home background. Last year I was on a late-night talk show in New Zealand with a guy who is one of their biggest singing stars out there. I thought 'It'll be murder following him.' He talked about all the mean things that had happened to him, about the frightening groupie scene in the States — have you heard of the plastercasters? — and how he'd been in jail because his finger prints were on a bag containing 6,432 capsules of something or other. And behind the camera, in the audience, was his mother, with tears running down her cheeks."

It would have taken the Atom Bomb to follow him. He turned to me and said 'What do you make of that?' The difference between us was his growing up. You could feel the hurt coming out of him. But me, me go to a shrink? I don't need it. I go fishin'."

Then he slips easily into the role of farm-boy — albeit a sophisticated one.

He lives with his wife and two

sons in a small town in Connecticut, "way off from the big city. Farming land and rolling hills. It's a 10 minute walk to the Post Office to collect the mail". Other stars buy strings of Cadillacs — Pitney has just bought himself a moped.

Pitney's earthy home connections maintain a sense of identity he has created for himself. He tells the story of New York City's Turf Bar and Grill, now long gone, where the American songwriters used to congregate. They came in highly-talented droves from Wisconsin, Arkansas and all points West to try their luck in the Big Apple. "They all had their dreams, and they all had something a little bit different to offer, coming from different places and sharing their ideas in this bar. They'd get together and throw their dreams and enthusiasm around, but eventually ... everything came out flat."

"I vowed that it would never happen to me."

Then, and totally unexpectedly, he launches into a story about his first experience of the New York subway system. As a country boy, he found himself way out of his depth.

"I got into what I thought was the waiting room, and suddenly there was a hiss, the door closed, and the whole room began to move off."

He tells the story without a trace of self-consciousness and it's evident that he treasures the incident as a gem from his more ingenious days, before the nervous stomach and 72-day tours, and "wondering what happened to the years".

If this is the real Gene Pitney, then getting the hit record can't be so overwhelmingly important after all.

"I really always wanted to stay the country bumpkin from Rockville, Connecticut," he says. And it could well be true.

## 14 YEARS ON FROM TULSA

Gene Pitney sees himself as a country slicker — a family man with roots in the soil and feet very firmly on the ground. But he still gets a kick out of performing and, 14 years after his smash hit with *24 Hours From Tulsa*, he is aiming for the singles charts again. *Godfrey Hamilton* meets the man behind the anguished voice and investigates the strange case of the star who rides a moped and still gets asked whether he's on the Pill...







TUNE UP  
FOR SPRING

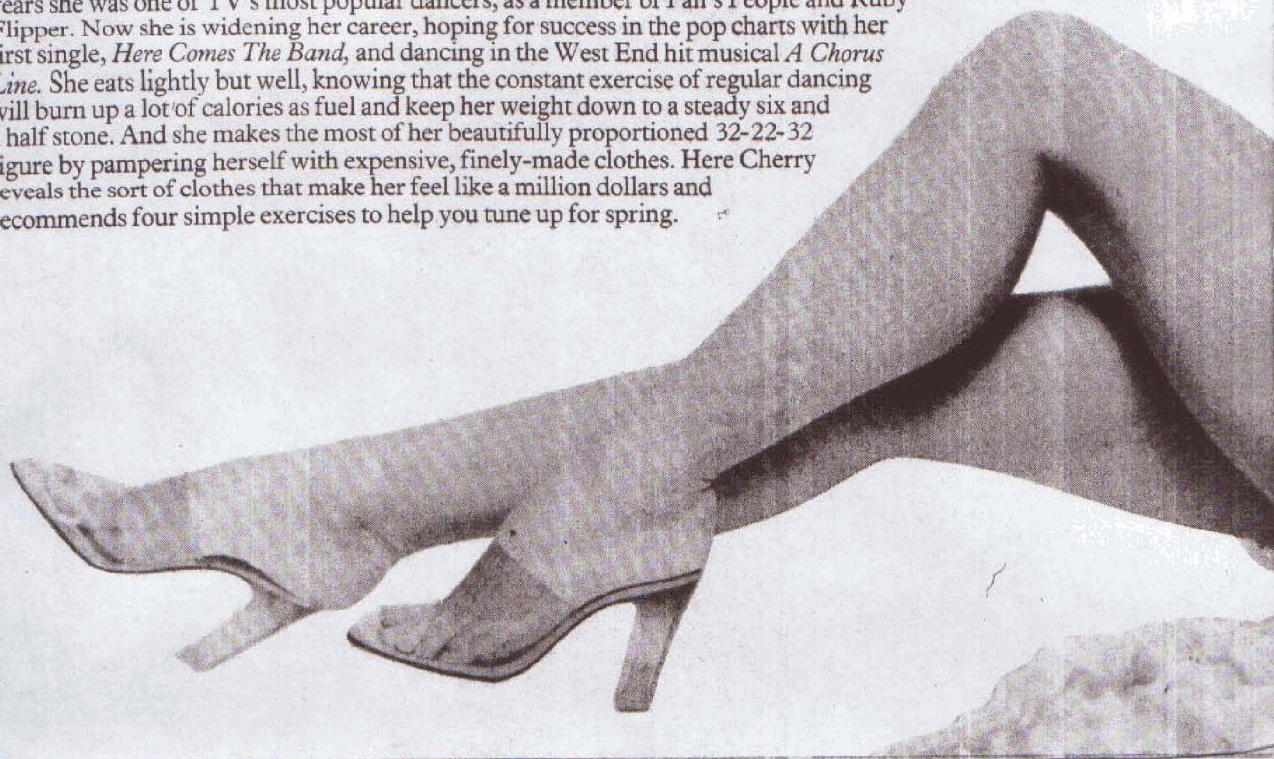


Multi-coloured dress in gathered tiers, elasticated across the shoulders, tie belt. 100 per cent cotton. Range of three main colours, red, blue and green, all in same print. Sizes 8-14. From all main branches of Wallis, £15.95. Red ankle-strap sandals from all branches of Russell and Bromley. Sizes 4-8, six colour choices, £18.99.

Red dress with brocade panel, edged with Russian braid and made of Jersey. From a selection of styles, priced at £50-£58, from Frails, 20 Park Walk, Chelsea and 6 King Street, Richmond. Various colours, one size (fits all sizes from 10-18). Red sandals from Midas, sizes 3-7. Available in a variety of colours. £46.



**I**N THIS special two-part feature, *Radio Guide* looks at two very different singing stars, Cherry Gillespie and Marc Bolan, and finds out how they keep in trim. Bolan (overleaf) has worked out his own diet to come to terms with this weight problem. But even Cherry Gillespie, with her enviably svelte, fine-boned figure, has to balance out exercise and food intake to keep in tip-top shape. Cherry, who is 22 years old, has been dancing ever since she started ballet lessons at the age of five. And for more than four years she was one of TV's most popular dancers, as a member of Pan's People and Ruby Flipper. Now she is widening her career, hoping for success in the pop charts with her first single, *Here Comes The Band*, and dancing in the West End hit musical *A Chorus Line*. She eats lightly but well, knowing that the constant exercise of regular dancing will burn up a lot of calories as fuel and keep her weight down to a steady six and a half stone. And she makes the most of her beautifully proportioned 32-22-32 figure by pampering herself with expensive, finely-made clothes. Here Cherry reveals the sort of clothes that make her feel like a million dollars and recommends four simple exercises to help you tune up for spring.













**'After a month  
of being strict  
about my diet  
I'd lost a stone'**



light, tasty supper dish which is also low in calories. If you are counting calories, cod contains 40 per oz. when grilled. If you are in a hurry, use frozen cod steaks as an excellent alternative to fresh cod.

## BEEF AND TOMATO KEBAB

(for 4 people)

2 tablespoons vegetable oil  
2 tablespoons lemon juice  
pinch of thyme  
salt and freshly ground black pepper  
1lb topside of beef  
2 large tomatoes  
1 onion  
1 clove of garlic

Mix oil, lemon juice, thyme, salt and black pepper in a bowl. Cut beef into cubes and put into bowl with oil mixture. Leave for at least one hour in cool place, stirring occasionally. Cut tomatoes into quarters and onion into eight pieces. Peel garlic clove and rub 4 skewers. Thread meat onto skewers alternately with onion and tomatoes. Brush with oil mixture. Grill slowly turning the skewers several times for about ten minutes. Kebabs are usually served with rice. But if you

are watching your weight, rice will not help get rid of the extra pounds. As an alternative serve the kebabs with a mixed salad or with fresh vegetables.

## BEANSPROUT SALAD

(for 4 people)

1lb bean sprouts  
1 large carrot  
1 small onion finely chopped  
1 tablespoon mixed fresh herbs — parsley, chives, mint, etc. (finely chopped)  
salt and freshly ground black pepper

Thoroughly wash bean sprouts and put in strainer to dry. Peel carrot and cut into thin strips. Mix bean sprouts, carrot strips, onion, mixed herbs and salt and black pepper in a large bowl. Bean sprout salad is delicious served without a dressing, which keeps the calories to a minimum. If a dressing is required, try mixing a small amount of yoghurt with lemon juice and tossing the bean sprout salad in this.

# EASY DOES IT

To help you work out a practical and painless diet which will keep you in trim without driving you up the wall, here is a list of foods, divided into two distinct camps. The first group consists of allies, items which will form the basis of a satisfying low-calorie diet. The second lot are your enemies. Remember them with wistful longing if you must, but cut them out if you want to stay slim.

## FRIENDS

### Dairy foods

Milk  
Cheese  
Eggs  
Yoghurt (natural)  
Margarine (Outline)

### Vegetables

Green vegetables  
Onions  
Mushrooms  
Tomatoes  
Aubergines  
Beetroot  
Carrots  
Cauliflower  
Celery  
Radishes

### Meat

Any meat — grilled, roasted, or baked  
Liver  
Kidneys

### Fish

Any fish — grilled, baked or poached  
Any kind of shellfish

### Poultry and Game

Chicken  
Turkey  
Any game

### Fruit (raw or stewed or baked)

Most fruit, but citrus fruits are especially good for general good health — and don't eat too many bananas.

### Sauces

Mustard  
Horseradish | All home-made  
Avoid creamed varieties sold in bottles.  
Yoghurt with lemon juice  
Vinegar — French dressing

### Bread (limited to 2 thin slices a day)

Wholemeal  
White  
Brown

## FOES

### Dairy Foods

Butter  
Flora margarine  
Cream  
Cream cheeses and hard cheeses if more than 4 oz. is eaten a week.

### Vegetables

Potatoes — chips and saute' especially  
Root vegetables

### Meat

Any fried meat  
Meat cooked in heavy sauces  
Sausages and salami  
Hamburgers  
Meatballs  
Meat loaves

### Fish

Any fish or shellfish cooked in heavy or creamy sauce.

### Poultry and game

As above

### Fruit

Fruits canned in sugar syrup (read labels on cans to discover those canned in their own juice).  
Fruit cooked with sugar (use saccharine as a substitute).  
Dried fruit

### Sauces

Mayonnaise  
Salad cream  
Ketchup  
Chutneys and pickles

### Cereals

Spaghetti  
Lasagne  
Breakfast cereals  
Rice

### Miscellaneous

Nuts  
Pastry  
Bread  
Cream soups  
Alcohol  
Crispbreads (most contain more calories per oz. than bread).



# ALBUMS FOR

With the assistance of 18 Independent Local Radio stations, we have tabulated regional Top Five charts of the most-played albums over the past four weeks and then compiled a national chart to the top sounds. Last month's placings are shown in brackets.

1. (19) <i>Rumours</i> Fleetwood Mac Reprise	(4) <i>Luxury Liner</i> Emmylou Harris Warner Bros.
2. (—) <i>Timeless Flight</i> Leo Sayer Chrysalis	Quincy Jones A & M
3. (7) <i>Animals</i> Pink Floyd Harvest	Joni Mitchell Asylum
(—) <i>In Your Mind</i> Brian Ferry Polydor	
5. (16) <i>Visions</i> Don Williams ABC	
6. (10) <i>I Hope We Get To Love In Time</i> Marilyn McCoo & Billy Davis Junior Anchor	
(—) <i>Greatest Hits Vol 2</i> John Denver RCA	
8. (—) <i>Portrait of Frank Sinatra</i> Frank Sinatra Reprise	
9. (1) <i>Love On The Airwaves</i> Gallagher & Lyle A & M	
10. (19) <i>Alessi</i> Alessi A & M	
(—) <i>Arrival</i> Santana CBS	
(—) <i>Wind and Wuthering</i> Genesis Charisma	
(—) <i>A Star Is Born</i> Barbra Streisand & Kris Kristofferson CBS	
(24) <i>In Demand</i> Elvis Presley RCA	
15. (—) <i>Big Wha-Koo</i> Big Wha-Koo ABC	

## BEACON RADIO

1. *Big Wha-Koo*  
Big Wha-Koo ABC
2. *Ask Rufus*  
Rufus ABC
3. *Muscles*  
Muscles Big Bear
4. *Sailin'*  
Kin Carnes A & M
5. *Alessi*  
Alessi A & M

## BRMB RADIO

1. *Visions*  
Don Williams ABC
2. *Rollin'*  
Steve Gibbons Band Polydor
3. *Love On The Airwaves*  
Gallagher and Lyle A & M
4. *Arrival*  
Santana CBS
5. *Endless Flight*  
Leo Sayer Chrysalis

## CAPITAL RADIO

1. *Animals*  
Pink Floyd Harvest
2. *Wind and Wuthering*  
Genesis Charisma
3. *Hotel California*  
Eagles Asylum
4. *Endless Flight*  
Leo Sayer Chrysalis
5. *Portrait of Sinatra*  
Frank Sinatra Reprise

## RADIO CITY

1. *Rumours*  
Fleetwood Mac Reprise
2. *A Star Is Born*  
Streisand/Kristofferson CBS
3. *Harbor*  
America Warner Bros
4. *Sleepwalker*  
Kinks Arista
5. *Greatest Hits, Vol 2*  
John Denver RCA

## RADIO CLYDE

1. *Rumours*  
Fleetwood Mac Reprise
2. *In Your Mind*  
Brian Ferry Polydor
3. *Love On The Airwaves*  
Gallagher & Lyle A & M
4. *Planes*  
Colin Blunstone Epic
5. *Hollies Live Hits*  
Hollies Polydor

## DOWNTOWN RADIO

1. *Timeless Flight*  
Leo Sayer Chrysalis
2. *Rumours*  
Fleetwood Mac Reprise
3. *Buckingham Nicks*  
Buckingham Nicks Polydor
4. *Songs From The Wood*  
Jethro Tull Chrysalis
5. *Greatest Hits, Vol 2*  
John Denver RCA

## RADIO FORTH

1. *Visions*  
Don Williams ABC
2. *Rumours*  
Fleetwood Mac Reprise
3. *Greatest Hits, Vol 2*  
John Denver RCA
4. *Portrait of Sinatra*  
Frank Sinatra Reprise
5. *Red Hot Blue Heaven*  
Jan Whitcombe Warner Bros.

## RADIO HALLAM

1. *I Hope We Get To Love In Time*  
Marilyn McCoo & Billy Davis Junior Anchor
2. *The Beat Merchants (British Beat Groups)*  
Various Artists UA
3. *In Your Mind*  
Brian Ferry Polydor
4. *A Star Is Born*  
Streisand/Kristofferson CBS
5. *Horizontal Refreshment*  
Supercharge Virgin

## METRO RADIO

1. *Luxury Liner*  
Emmylou Harris Warner Brothers
2. *I Hope We Get To Love In Time*  
Marilyn McCoo & Billy Davis Junior Anchor
3. *The Full Life*  
Jack Jones RCA
4. *Rumours*  
Fleetwood Mac Reprise
5. *Greatest Hits, Vol. 4*  
Johnny Mathis CBS

## RADIO ORWELL

1. *Rumours*  
Fleetwood Mac Reprise
2. *Arrival*  
Santana CBS
3. *Bigger Than Both Of Us*  
Hall & Oates RCA
4. *Peter Gabriel*  
Peter Gabriel Charisma
5. *Alessi*  
Alessi A & M

## PENNINE RADIO

1. *Greatest Hits*  
Loving Spoonful Pye
2. *Rumours*  
Fleetwood Mac Reprise
3. *Hollies Live Hits*  
Hollies Polydor
4. *Love at the Greek*  
Neil Diamond CBS
5. *Greatest Hits, Vol 2*  
John Denver RCA

## PICCADILLY RADIO

1. *Roots*  
Quincy Jones A & M
2. *In Demand*  
Elvis Presley RCA
3. *Animals*  
Pink Floyd Harvest
4. *Rumours*  
Fleetwood Mac Reprise
5. *Dancer With Bruised Knees*  
Kate & Anna McGarrigle Warner Bros.

## PLYMOUTH SOUND

1. *Alessi*  
Alessi A & M
2. *Greatest Hits, Vol 2*  
John Denver RCA
3. *Focus On Ronnie Aldrich*  
Ronnie Aldrich Decca
4. *Golden Hour of Mikki & Griff*  
Mikki & Griff Pye
5. *Arrival*  
Abba CBS

## SWANSEA SOUND

1. *Hejira*  
Joni Mitchell Asylum
2. *Arrival*  
Abba CBS
3. *Endless Flight*  
Leo Sayer Chrysalis
4. *In Demand*  
Elvis Presley RCA
5. *Motorvatin'*  
Chuck Berry Mercury

## RADIO TEES

1. *In Your Mind*  
Brian Ferry Polydor
2. *Greatest Hits, Vol 2*  
John Denver RCA
3. *Motown Extra Special*  
Various Artists Motown
4. *Standing Up For Love*  
The Three Degrees Epic
5. *Ray Sawyer*  
Ray Sawyer Capitol

## THAMES VALLEY

1. *Portrait of Sinatra*  
Frank Sinatra Reprise
2. *Please Get My Name Right*  
Twiggy Mercury
3. *What A Wonderful World*  
Johnny Nash Epic
4. *I Hear Music*  
England Dan & John Ford Coley A & M
5. *Rumours*  
Fleetwood Mac Reprise

## RADIO TRENT

1. *Tom Petty & The Heartbreakers*  
Tom Petty & The Heartbreakers Shelter
2. *An Evening With Diana Ross*  
Diana Ross Motown
3. *Peter Gabriel*  
Peter Gabriel Charisma
4. *Wind & Wuthering*  
Genesis Charisma
5. *It Looks Like Snow*  
Phoebe Snow CBS

## RADIO VICTORY

1. *20 Golden Greats*  
The Shadows EMI
2. *Animals*  
Pink Floyd Harvest
3. *Timeless Flight*  
Leo Sayer Chrysalis
4. *Evita*  
Various Artists MCA
5. *Motorvatin'*  
Chuck Berry Mercury

## A Star Is Born: Barbra Streisand and Kris Kristofferson, CBS

This sound track of the successful film — a number one hit album in America — will not repeat that level of success in the U.K. Because of Streisand's following, Kristofferson's popularity and the exposure via the film, the album will be a hit but the material stops it from being a major album. It will not make the British number one spot, but it is an interesting album for all its faults. Again lavishly packaged, the sleeve features many a tantalizing shot of the two stars. But sadly their performance on record does not match their performances in front of the camera. The best track is the already popular *Love Theme* — but one track does not an album make.

## Love At The Greek: Neil Diamond, CBS

Neil Diamond is an enigma. He writes pop hits with the efficiency of a hack but he is one of the most skilled and inventive composers in popular music. He's a white boy from Brooklyn, but he has the rhythm of a black musician from Memphis. Neil Diamond is like anybody else in the music business — and that is why he is so popular. In the strictly commercial pop field he has written hits for other artists including such gems as *I'm A Believer* (The Monkees), *The Boat That I Row* (Lulu), *Kentucky Woman* (Deep Purple) and *Girl You'll Be A Woman Soon* (Cliff Richard). This double album, recorded live in concert at the Greek Theatre in Los Angeles, is produced by Band guitarist Robbie Robertson and is one of the best-produced live albums ever recorded. Robertson captures the magical feeling of the show and the perfection of the songs with amazing clarity. But because of the nature of the album it will only sell to Diamond fanatics, who will have most of the tracks anyway. It is in effect a greatest hits package. But it succeeds in capturing the electric atmosphere of the concert as Diamond rips through recent hits and old favourites like *Sweet Caroline*, *Song Sung Blue* and *Holly Holy* with the help of a superb band.

## Sleepwalker: The Kinks, Arista

The Kinks were one of the most



# THE AIRWAVES



## Songs From The Wood: Jethro Tull, Chrysalis

Ian Anderson is a highly original singer, skilled writer and brilliant musician. He is also a superb showman. To see him playing his flute while standing on one leg and rolling his eyes like a demented dervish is to witness one of the most entertaining sights in pop. His band, Jethro Tull, provide the framework — Anderson provides the substance. Their music is full of complex rhythms and simple beautiful melodies. Yet although every one of the band's albums has sold a million in America, they have not been doing too well in Britain recently. Their last few albums have been branded as 'pretentious' by many critics. *Songs From The Wood* sees Tull return to top gear. Marvellous, intelligent music. Clever changes in time, pace and structure. Sophisticated Seventies pop at its very best. Tull's love of theatre is not only evident on stage: the depth of thought and dramatic tension comes over on record as well. Tracks include their Christmas hit *Ring Out Solstice Bells*, their recent single *The Whistler* and *Jack In The Green*.



*Sunset*, *Autumn Almanac* and *Lola* were just a few of the more memorable Ray Davies compositions that the Kinks took into the charts. For the last few years Davies has written a series of concept albums, many linked to theatrical ventures. His rock opera *Arthur*, which preceded *Tommy* but missed out along the way, has been followed by a string of entertaining and clever musical adventures. While *Village Green Preservation Society* and the rest were creatively satisfying, commercial success has eluded the band for some years. One of Davies' inherent problems has always been his 'Englishness' which has restricted his stature in the pop hierarchy. He is a quaint cross between Mick Jagger and George Formby and the Anglicised lyrics of his eloquent songs

successful British groups that evolved during the Beatles-inspired boom of the Sixties. Remembering their hits is like remembering the golden days of British pop music. *Dedicated Follower of Fashion*, *Sunny Afternoon*, *Dead End Street*, *Waterloo*

about roast beef, autumn, tax problems, football and Waterloo Station have stopped him being accepted as one of the world's top composers, which he undoubtedly is. Now on his new album Davies returns to base. *Sleepwalker* presents a collection of brilliant, commercial songs all of which stand up on their own outside the album context. *Brother, Life On The Road*, *Juke Box Music* and several more tracks are all potential single hits.

## Planes: Colin Blunstone, Epic

In the Sixties many lead singers managed to come up with an unusual pop sound within the context of their group. Some of those voices remain some of the most definitive, commercial, pop voices of all time. Blunstone, because of his work with The Zombies, comes high on the list that includes Allan Clarke of The Hollies, Eric Burdon of The Animals and Paul Jones and Mike d'Abo (both with Manfred Mann). His latest album, produced by the Elton John production team of Gus Dudgeon and Paul Buckmaster, seems set to make him a solo star. Elton John and Bernie Taupin even wrote the languid title track for Elton's latest protegee. A tasteful album featuring interesting versions of Sedaka's *Beautiful You*, The Zombies classic *Care Of Cell 44* and Kiki Dee's *Loving and Free*. *Dancing In The Dark* and *It's Hard To Say Goodbye* showcase Blunstone's brilliant voice perfectly. An album to be treasured, only a few decimal points short of musical perfection.

## Regeneration: Roy Orbison, Monument

Roy Orbison is a great pop star and a great pop singer. There is a distinction. The great pop star wears dark glasses, black clothes and travels the world in huge limousines. The great pop singer provides the vocals on pop records like *Only The Lonely*, *Running Scared* and *Oh, Pretty Woman*. Orbison was born in Texas 41 years ago and drifted into rock 'n' roll after learning his craft as a country singer. He once recorded for Sun Records in Memphis along with Elvis, Johnny Cash and many other stars. And between 1958 and 1965 he recorded a series of giant hits on the Monument label. Over the last 12 years Orbison has had the

occasional hit and done cabaret work but he is now ready for a major comeback. He has returned to his old record company and producer and this new album shows that he is combining his rock and country influences brilliantly. The driving, compulsive *I'm A Southern Man*, by Tony Joe White, is as good a record as any he has made in the past and country tracks like *Blues In My Mind* are sheer magic.

## The Best of John Denver, Volume Two, RCA

Another collection of hits from John Denver, who recently became one of the biggest selling artists in the world thanks to his huge album sales in America. The appeal of Denver transcends his music. He is a talented songwriter, though, and although he has never bettered his song *Leaving On A Jet Plane* (Peter, Paul and Mary made it a hit), the songs on this album are very good indeed. The better numbers are the lovely *Annie's Song* and *Calypso*. To millions of people John Denver is a nice young country boy who sits on top of a mountain all day playing his guitar and watching eagles. But then most people fail to realize just how shrewd Denver really is. Underneath the innocent exterior lurks a hard-headed businessman who has invested his fortune in land. He can afford to smile. He owns the mountain — and a substantial chunk of Colorado for good measure.

# WIN

*Runours* by Fleetwood Mac is this month's chart-topping album and we've got 10 copies as prizes in a simple competition. Just tell us where the name Fleetwood Mac comes from in the space provided below, fill in your full name and address and send your entry to "Mac", *Radio Guide*, PO Box 40, Kettering, Northants, not later than last post on April 29, 1977. The senders of the first 10 all-correct entries out of the mailbag on May 2 will each receive a copy of the album.

The name Fleetwood Mac comes from .....

NAME .....

ADDRESS .....

.....

.....



# A big name doesn't always mean a big price.

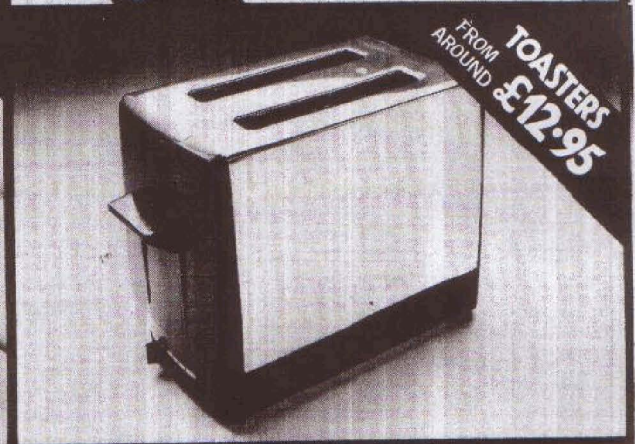
To look at Morphy Richards  
irons, toasters and hairdryers you'd  
think they'd cost more than most.

You're in for a big surprise.

A big name doesn't always  
mean a big price.

At prices like these Morphy  
Richards products are a gift.

A gift that's built to last.



# *morphy richards*

**Built to last.**



# WRITE-IN

**T**HIS is the part of *Radio Guide* where we want listeners to all 19 ILR stations to get together and swap ideas on each and every topic that comes out of your radio. Tell us what you like and what you hate. Tell us what makes you laugh and what makes you weep. Tell us about your local favourites and about the stars you particularly enjoy from the whole wide world of entertainment. We'll pay £2 for the most interesting letter of the month sent to Write-in, *Radio Guide*, 247 Tottenham Court Road, London W1P 0AU.

## Forget about drop-outs

I AM AN ordinary listener, not young, not old... and my immediate reaction is that A. T. Lloyd (Write-in, February) has obviously never heard our station, Radio Forth... The format is anything but boring and we have an extremely well-balanced programme catering for all ages and tastes.

We have marvellous drama, of a very high quality indeed, serials, absolutely delicious comedy and humour, classical music, pop, Scottish, Country & Western music, brass bands, Big bands, 'oldies'. Also we have various phone-ins, competitions, feature programmes, all local

news, what's on around the area from small jumble sales to art displays, items of interest for and about local people. In my experience, I would say that ILR is excellent and doing its job very well, catering for all people, and giving a sense of family feeling.

Mrs. Margaret Laverick  
Edinburgh

## Marconi turns in his gravy

IT IS NOW 10 months since the new-style *Radio Guide* appeared. The magazine that was launched to promote Independent Local Radio has come a long way since then. After all, as every good publisher knows, local radio in Britain is all about gardening, horoscopes, super-

mums, fashion, colour pin-ups, sailing, cookery, home decor, new cars and hairdressing.

A thought occurs to me as I prepare page 29's health food sandwich, perhaps Marconi was called Macaroni after all.

Graham Fletcher  
Lancashire

## 19 signs of ILR times

I WOULD like to see an LP issued with all the signature tunes of the nineteen Independent Local Radio Stations. The signature tune on Radio Trent is really good, a pleasing tune and catchy.

Stephen Moore  
Kirkby-in-Ashfield  
Notts

## Last Write-in on Ol' Blue Eyes

The post continued to bring your responses to our Sinatra feature for more than a month. Here are just four letters conveying the large and varied response our 13-page examination evoked.

I WOULD like to thank you very much for the feature on Frank Sinatra. I have followed his career for many years, and have a large collection of photos, over 60 of his LPs, singing over 500 different songs.

Thanks also for printing some of the many good things he has done: these tend to be forgotten.

Mrs Georgina Glenn  
Portsmouth  
Hants

untrue. He has so many different moods and is just terrific. We've got nearly all his records and he is a great hero of our family.

My parents have seen him "live" a few times, and I'm hoping...

There's no other word for him but "marvellous". Even if he actually dies he'll go on living with us for ever!

Sally Ann Rees (13 years)  
Gt Malvern  
Worcs

now live in hopes that this is my lucky day.

Thanks once again for a good magazine and to whoever does win the tickets, please swoon for me.

Mrs. J. Asher  
Ilford  
Essex

\* Sorry Mrs. Asher. You didn't win in our competition. You DO win £2 for the most entertaining letter of the month.

## COMPETITION RESULTS

For Mrs. Shirley Wilson of Tilehurst, Reading, Berks. and a friend, our 'Ol' Blue Eyes' Competition brought the chance to see her idol Frank Sinatra for the first time. Shirley's coupon was the first all-correct entry pulled from a huge mail bag on the closing date, winning her two stalls seats for Frank's concert at the Royal Albert Hall.

The correct answers to the Sinatra film quiz: 1. C 2. B 3. C 4. C 5. B 6. C 7. C

Handsome boxed sets of four albums entitled Sinatra - The Reprise Years, comprising 50 of his best-loved tracks on the Reprise label, were won by: P. Hickie, Thornton Heath, Surrey; D. Clarke, Ballyduff, N. Ireland; Mrs. P. Robinson, Brentwood, Essex; Mrs. Copeland, Salford, 6; Mrs. M. Jackson, Belfast; Mr. S. Fry, Bedminster, Bristol; Mrs. J. Danks, Hopwood, Worcs.; Mrs. J. Burton, Walsall, West Midlands; B. Overbury, Redditch, Worcs.; and B. J. Butler, London S.W.6.

Sinatra's first full-time job was as a copy-boy on The Hudson Observer, as stated in his official concert tour programme.

SINATRA HAS TAUGHT me such a lot in music. My own record collection stems from Genesis, Pink Floyd to Sinatra, to Jimi Hendrix to Count Basie. Sinatra can handle jazz songs as well as — and better than — Torme. He has appeared at a jazz festival in the U.S. and made two albums with Count Basie, one with the great Duke Ellington. He has also been referred to as a jazz singer by jazz musicians.

Please don't think that I am one of those people who have grown up with Sinatra. For six years I have admired him, and the music around him, and now at eighteen years I understand why people go bananas over him. Although I can't agree with all you say about Sinatra, your photographs of him are different. Many I have not seen before, especially the one at the piano with baseball cap. You did also include a bit of the good side.

Heather Taylor  
Bournemouth

WOULD IT BE possible for you to send me a signed photo of 'Ol' Blue Eyes'? I think he's the greatest singer ever and that what Hendi said about his audience being made up of middle-aged housewives is totally

## STARGRAPH

How's this for POW! — packed handwriting!

It's full of nervous energy and driving enthusiasm. Certainly no-one could persuade me that Gary Glitter is the type to go into permanent early retirement.

He has his ups and downs in moods — he can get moods of depression at some times and boundless energy, optimism and enthusiasm at others.

He expects other people to understand these changes in his rather mercurial character.

He has quite a flashing temper, can be dogmatic and rather sarcastic — but should anyone give him a dose of this medicine, he feels very hurt and may even sulk.

He has a strong creative flow to his writing, and a natural sense of rousing rhythm.



*[Handwritten signature]*

## STARSCOPE

### ARIES



(March 21-April 20)

If travelling, you have the happy knack of making new friends. An electronic toy will give lots of pleasure. Your emotional life could be stormy late in the month, if you're the jealous type.

### LIBRA



(Sept 23-Oct 23)

Expect arguments at work. Listen to a partner's advice, but be cautious about spending money on new furnishings. Good time to buy a car. Holidays and weekends go well.

### TAURUS



(April 21-May 21)

If taking a test, you'll do better than expected. A month when it pays to be generous, and to forgive mistakes. Work around the home will be neglected for out-of-doors activities.

### SCORPIO



(Oct 24-Nov 22)

An affectionate few weeks ahead. Making one person happy may disappoint other people elsewhere. Beware of a theft in the third week. Personal charm has a good effect at work.

### GEMINI



(May 22-June 21)

You will go your own way, don't expect friends to follow you. You may be rebellious at work, but this does good. Someone whose name begins with B or S could have a decisive influence on your life.

### SAGITTARIUS



(Nov 23-Dec 21)

Home and family may be a bit of a bore. You need some adventure on your own. Good time, in fact, to be planning a major move. Try praise instead of criticism when dealing with others.

### CANCER



(June 22-July 22)

You must make some sharp decisions this month, which may not be popular with others. Don't be shy about contacting people. Beware of playing one friend against another.

### CAPRICORN



(Dec 22-Jan 20)

If out-of-pocket, look forward to a lucky streak during Easter. You will have a busy social life. A job that's meant to be fun will turn out to be hard labour.

### LEO



(July 23-Aug 23)

Life will start to speed up. An event that sounds boring will turn out to be great fun. A business venture may run into snags. Easter should be spent in an adventurous way. Romance prospers in late April.

### AQUARIUS



(Jan 21-Feb 18)

Admit nothing that could eventually damage you. Improve a neighbourhood friendship, but go cool towards someone who is taking advantage of you. There's some mischief going on behind your back.

### VIRGO



(Aug 24-Sept 22)

A friend springs a surprise — make sure you don't live in the past. What seemed a disappointment will turn out to be a blessing. If you hear about an offer, you'll get it if you act quickly.

### PISCES

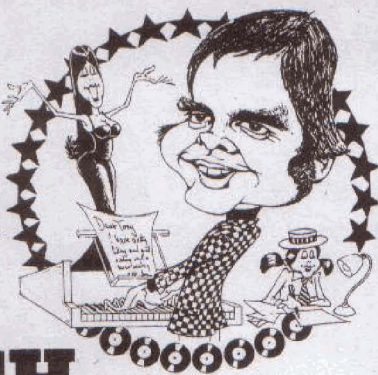


(Feb 19-March 20)

Come out of your shell and show your warm inner feelings. Bring pressure on someone who isn't pulling his weight. Your partner may want your approval for something which is a bit dishonest.



# ASK HATCH



**Mandy Butler, Manchester**

WE'RE ABOUT to make our first record for a big label. We have a personal manager and an agent. Would it help our career to engage a Press agent to get us publicity?

R.G., Essex

I AM THINKING of writing a book on the U.K. pop business. I haven't written anything before and I'm not 'in the business' but I'm very keen to do this. Can you give me some advice about getting interviews with people, etc.?

Martin Willis, London, S.E.

While I admire your enterprise and keenness, I must say that I think you'll find it very difficult to get in-person interviews with the people at the top while you're a complete unknown. This is because the people who

IS THERE a lower limit concerning when children can begin performing on stage or TV? Our daughter has tons of talent and we'd like to take her to auditions for TV shows and so on — but she is only nine.

**Mrs. Angela Wright, Harrow**

IS IT TRUE that singers are more prone to diseases of the throat and chest than other people are?

**Mr. Steven H. Sheffield**

*I don't think there are any statistics to prove this. But it is a fact that some singers are prone to sore throats and strained vocal chords, often because they haven't been taught to use their voices correctly. True, Gary Glitter and Dana had to have operations on their vocal chords. But so do people who have never sung a note.*

WOULD THERE be any point in making a single if Radio One didn't put it on their playlist? Would it ever stand a chance of becoming a hit?

**Rod Leigh, Lancs**

Yes, there would be a point, and yes it could become a hit. Millions of people listen to the Independent Local Radio stations and to Radio Luxembourg, and hits can even be made in discos up and down the country.

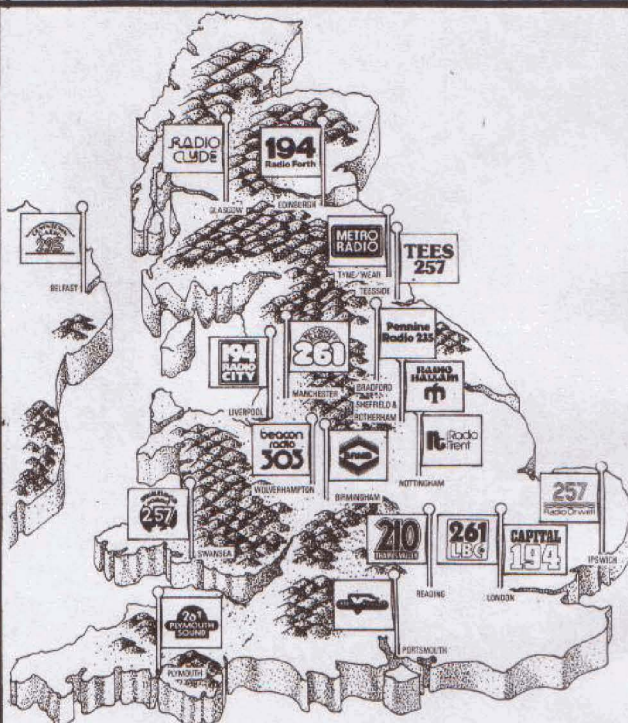
•Whatever your show business problem, drop a line to Ask Hatch, Radio Guide, 247 Tottenham Court Road, London W1P 0AU. Tony regrets he cannot enter into personal correspondence and cannot accept responsibility for unsolicited submissions of manuscripts, tapes, photographs, etc.



38 Dana: Learning to sing again after undergoing a throat operation last autumn

## ILR

## Round Britain Radio Guide



**BEACON RADIO**  
303m 989 kHz  
and 97.2 vhf stereo  
Daily 0600-0100 hours

**BRMB RADIO**  
261m 1151 kHz  
and 94.8 vhf stereo  
24 hours a day  
Seven days a week

**CAPITAL RADIO**  
194m 1546 khz  
and 95.8 vhf stereo  
24 hours a day  
Seven days a week

**RADIO CLYDE**  
261m 1151 kHz  
and 95.1 vhf stereo  
24 hours a day  
Seven days a week

**RADIO CITY**  
194m 1546 kHz  
and 96.7 vht stereo  
24 hours a day  
Seven days a week

**DOWNTOWN RADIO**  
293m 102.5 kHz  
and 96.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Weekends: 0700-0100

**RADIO FORTH**  
194m 1546 kHz  
and 96.8 vhf stereo  
Weekdays: 0600-0100  
hours  
Weekends: 0700-0100

**RADIO HALLAM**  
194m 1546 kHz  
and 95.2 and 95.9 vhf stereo  
Weekdays: 0455-0100  
hours  
Saturday: 0455-0300  
Sunday: 0658-0100

**LBC 261**  
261m 1151 kHz  
and 97.3 vhf stereo  
24 hour news service  
Seven days a week

**METRO RADIO**  
261m 1151 kHz  
and 97.0 vhf stereo  
Weekdays: 0600-0200  
hours  
Saturday: 0600-0200  
Sunday: 0700-0100

**RADIO ORWELL**  
212/257m 1169 KHz  
and 97.1 vhf stereo  
Weekdays: 0600-2400  
hours  
Saturday: 0600-2400  
Sunday: 0800-2400

**PENNINE RADIO**  
235m 1277 kHz  
and 96.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Saturday: 0600-0200  
Sunday: 0700-0100

**PICCADILLY RADIO**  
261m 11.51 kHz  
and 97.0 vhf stereo  
24 hours a day  
Seven days a week

**PLYMOUTH SOUND**  
261m 1151 kHz  
and 96.0 vhf stereo  
Daily: 0600-2400 hours

**SWANSEA SOUND**  
257m 1169kHz  
and 95.1 vhf stereo  
Weekdays: 0550-2400  
hours  
Saturday: 0547-2400  
Sunday: 0758-2200

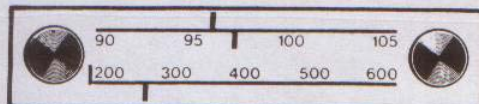
**RADIO TEES**  
257m 1169 kHz  
and 95.0 vhf stereo  
Weekdays: 0600-2400  
hours  
Friday: 0600-0100  
Saturday: 0600-0100  
Sunday: 0700-2400

**RADIO 210**  
**THAMES VALLEY**  
210m 1410kHz  
and 97.0vht stereo  
Seven days a week:  
0600-0003

**RADIO TRENT**  
301m 998 kHz  
and 96.2 vhf stereo  
Weekdays: 0530-2400  
hours  
Saturday: 0530-2400  
Sunday: 0700-2400

**RADIO VICTORY**  
257m 1169 kHz  
and 95.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Saturday: 0600-0100  
Sunday: 0700-2400





**LBC** 261m 1151kHz 97.3/MHz vhf stereo  
**Capital** 194m 1546kHz 95.8/MHz vhf stereo

**THE SOUNDS OF LONDON**

## CAPITAL WEEKDAYS

**0200 Night Flight**  
 Peter Young (Mon-Tues.)  
 Mike Allen (Wed.)  
 Duncan Johnson  
 Thurs-Fri.)

**0600 The Breakfast Show**

Morning music with  
 Graham Dene. News,  
 competitions, weather,  
 time checks, *Police File*  
 and *Job Finder*.

**0900 Michael Aspel**  
 Music and competitions.  
*Pam Armstrong's Super-*  
*savers daily. The Crafty*  
*Cook - Wednesday, and*  
*Swap Shop - Thursday.*

**1200 Cash On Delivery**

Dave Cash with the prize  
 quiz show.  
 1330 Love in the  
 Afternoon.

**1500 Roger Scott**  
*Three O'clock Thrill,*  
*People's Choice. Police*  
*File, weather and traffic*  
*news. Hit Line Top 10 -*  
 01-388 7671.

**1800 Cruising Friday**  
 Rockin' Roger Scott and  
 his rock 'n' roll.

**1900 London Today**  
 Jane Walmsley and  
 Bryan Wolfe with  
 London's magazine  
 programme. Every  
 Monday evening Cyril  
 Fletcher talks about  
 gardening in *Down to*  
*Earth With Cyril.*

**1930 Open Line**  
 Adrian Love invites your  
 calls on 01-388 1255.

**2100 Your Mother**  
**Wouldn't Like It**  
 Nicky Horne's own style  
 of rock music. Every  
 Monday evening  
*Mummy's Chart.* Phone  
 01-388 7919.

**2300 Tony Myatt's**  
**Late Show**

**2300 Mike Allen's**  
**Late Show (Fri.).**

## SATURDAY

**0200 London Link**  
**Worldwide**  
 With Ian Davidson.

**0600 The Breakfast**  
**Show**

Kerry Juby with guests  
 and music for children.  
 Plus various  
 competitions.

**0900 Capital**  
**Countdown**

Peter Young plays the  
 Top 40, the climbers and  
 the *People's Choice*.

**1200 Kenny Everett**  
 Sheer lunacy and good  
 music.

**1400 Afternoon**  
**Delight**

Duncan Johnson with  
 music and sport.

**1700 Person To**  
**Person**

Joan Shenton with  
 music and dedications to  
 London's hospital  
 patients.

**1800 Greg Edward's**  
**Soul Spectrum**

Music to blow your mind  
 and make you feel fine.

**2100 Tommy's Rock**  
**Show**

Tommy Vance with  
 music to rock on to  
 Saturday night.

**2300 Backseat**  
**Boogie**

Mike Allen and music to  
 cuddle up to.

## SUNDAY

**0200 Night Flight**  
 Peter Young

**0600 The Breakfast**  
**Show**

Kerry Juby.

**0900 Solid Gold**  
**Sunday**

Tony Myatt with  
 yesterday's and today's  
 hits.

**1100 A Sunday Affair**  
 Champagne and Roses,  
 with Gerald Harper.

**1400 Kenny Everett**  
 Two more hours of sheer  
 lunacy.

**1600 Hullabaloo**  
 Maggie Norden and  
 David Briggs with  
 Capital's teenage show.  
 Music, reviews and  
 interviews.

**1800 The Collection**  
 Classical music with  
 Peter James.

**2000 Alternatives**  
 Adrian Love looks at the  
 arts.

**2100 A Question of**  
**Faith**

Louis Alexander talks to  
 Londoners about religion.

**2200 Mardi Gras**  
 Musical nostalgia of the  
 20s and 30s, with Brian  
 Rust.

**2300 Mike Allen**  
**The Late Show**

### Your Line to Capital

01-388 7671 is the *Hit*  
*Line* number on which  
 you can vote for the top  
 single of the day at 1500.

01-388 1255 is the *Open*  
*Line* for your views and  
 comments on weekdays  
 between 1930 and 2100.

01-388 7919 is the  
*Motherphone* number for  
 Nicky Horne's chart. Use it  
 to vote for your  
 favourite album.

Helpline 388 7575 24-  
 hours-a-day off-the-air  
 advice and information  
 service.

For record dedications and  
 information, write to:  
 Capital Radio,  
 PO Box 194,  
 London NW13 3DR.

For Easter programmes, see page 2.

## LBC

### WEEKDAYS

**0100 Nightwatch**  
 News every half hour  
 through the night.

**0500 Morning Music**

**0600 AM**  
 News, reports, traffic,  
 sport, with Bob Holness  
 and Douglas Cameron.

**1000 Brian Hayes**  
 Brian and guests talk to  
 Londoners.

**1300 Newswatch**  
 Lunchtime news stories.

**1330 Vivian White**  
 With Barbara Kelly/Sarah  
 Dickinson/Claire Rayner.  
 LBC's afternoon show  
 with the housewife very  
 much in mind.

**1700 Newsbreak**  
 News and interviews  
 presented by Susannah  
 Simons.

**2000 Music in Stereo**

**2100 Nightline**  
 Four hours of your calls  
 on 353 8111.

## SATURDAY

**0100 Nightwatch**  
 News every half hour  
 through the night.

**0600 Morning Music**

**0700 Christopher H**  
 One man's look at  
 London.

**0800 AM**  
 News, sport, traffic and  
 what's on.

**1000 Jellybone**  
 Jean Davis's children's  
 programmes.

**1300 Newswatch**  
 The big news stories of  
 the afternoon.

**1330 Sportswatch**  
 Dominic Allan and the  
 LBC sports team bring



David Bassett is ready to receive your calls at  
 2100 every Saturday and 1000 on Sunday morning

you the London sports  
 action.

**1800 Newswatch**  
 A round-up of the day's  
 news stories.

**1830 The Decision**  
**Makers**  
 Parliament from the  
 inside.

**1900 Artsweek**  
 LBC's weekly review of  
 the London art's scene.

**2100 David Bassett**  
 Four hours of your calls  
 on 353 8111.

## SUNDAY

**0100 Nightwatch**  
 News every half hour  
 through the night.

**0600 Morning Music**

**0700 Christopher H**

**0800 AM**  
 News, sport, traffic and  
 what's on.

**1000 David Bassett**  
 On 353 8111.

**1300 Newswatch**  
 The lunchtime news.

**1330 The Decision**  
**Makers**

**1400 George Gale**  
 On 353 8111.

**1600 Artsweek**  
 LBC's weekly review of  
 the London art's scene.

**1800 Newswatch**  
 An up-date on the day's  
 news.

**1830 Sportswatch**  
**Extra**

**1900 Sunday**  
**Supplement**  
 Radio's brightest  
 religious show.

**2100 Monty Modlyn**  
 On 353 8111.

For Easter programmes,  
 see page 2.

### Your Open Line to LBC

The LBC switchboard is  
 ready to take your calls  
 and comments every day  
 on 01-353 8111.  
 David Bassett is back with  
 his phone-in show, and  
 Brian Hayes presents the  
 people who matter for you  
 to question, weekdays,  
 1000-1300.





# Blue Silk Cut.

Britain's biggest selling low tar cigarette.

**LOW TAR** As defined by H. M. Government  
**EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING**